The UNESCO COURIER

APRIL 1992

INTERVIEW WITH WILLIAM STYRON

Art in the street

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ENCOUNTERS

We invite readers to send us photographs to be considered for publication in this feature. Your photo should show a painting, a sculpture, piece of architecture or any other subject which seems to be an example of cross-fertilization between cultures. Alternatively, you could send us pictures of two works from different cultural backgrounds in which you see some striking connection or resemblance. Please add a short caption to all photographs.

SAINT MARK

1987, sculpture in iron (height 70 cm) by Giovanni Checchi.

For this sculpture and for those of the three other evangelists which he created for the façade of Charles Foix hospital in Paris, the Italian artist Giovanni Checchi took as his models the Tuareg, the extraordinary Saharan people he had met and admired during an expedition organized by the University of Rome. "I was amazed," he writes, "by the dignity, simplicity and beauty of these people, qualities that are hard to find today."

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Cover:
A modern circus, *Els Comediants*, in action. Its artistes come from all over the world.
Back cover:
Hispano-American murals in San Francisco.

The UNESCO COURIER

45th year — Published monthly in 37 languages and in Braille

"The Governments of the States parties to this Constitution on behalf of their peoples declare,
"that since wars begin in the minds of men, it is in the minds of men that the defences of peace must be constructed . . .
"that a peace based exclusively upon the political and economic arrangements of governments would not be a peace which could secure the unanimous, lasting and sincere support of the peoples of the world, and that the peace must therefore be founded, if it is not to fail, upon the intellectual and moral solidarity of mankind.
"For these reasons, the States parties . . . are agreed and determined to develop and to increase the means of communication between their peoples and to employ these means for the purposes of mutual understanding and a truer and more perfect knowledge of each other's lives. . . ."

EXTRACT FROM THE PREAMBLE TO THE CONSTITUTION OF UNESCO, LONDON, 16 NOVEMBER 1945

UNESCO'S FIRST 45 YEARS (PART VII)

by Michel Conil Lacoste

Mr. Federico Mayor on his election as Director-General of UNESCO in 1987.

1987

General policy

■ November: The General Conference elects Mr. Federico Mayor of Spain as Director-General of UNESCO. Mr. Mayor, 53, a biochemist by training, is a former Rector of the University of Granada (1968-1972), Minister for Education and Science in his country (1981-1982), Deputy Director-General of UNESCO (1978-1981) and Special Adviser to the Director-General (1983-1984).

■ The twenty-fourth session of the General Conference adopts a budget of $350,386,000 for 1988-1989, corresponding to zero growth in real terms.

■ At the same session, the issue of "sexist" language is raised for the first time in UNESCO and a Resolution on the subject is adopted at the instigation of Canada and the Nordic countries.

EDUCATING AGAINST DRUG ABUSE

Education

■ March-April: "Promedlac II", a meeting held in Bogota (Colombia), reviews the Major Project in the Field of Education in Latin America and the Caribbean. It is followed by a Conference of Ministers of Education, who express their anxiety at falling investment in education in the Region, attributed notably to the enormous burden of external debt borne by the countries concerned.

■ May: An International Symposium for the Preparation of International Literacy Year (1990) is held in Ulan Bator (Mongolia).

■ Rock star Michael Jackson supports the literacy activities carried out under UNESCO's Co-action Programme.

■ June: An International Conference on Drug Abuse and Illicit Trafficking (ICDAIT) is held in Vienna. UNESCO, which is primarily concerned in this field with preventive education, contributes to the drafting of the recommendations.

■ June-July: The First International Congress on the development and improvement of technical and vocational education is held in Berlin.

■ August: 295 participants and observers from 80 countries attend the UNESCO-UNEP (United Nations Environment Programme) International Congress on Environmental Education and Training held in Moscow. They note that problems are becoming more serious and adopt an action strategy for the 1990s.

■ September: UNAMAZ, a consortium of 25 higher education institutions in 8 countries of the Amazon basin, is set up with UNESCO's support. It is concerned with transdisciplinary training for development and environmental conservation in the region.

■ 8 September: International Literacy Day: Awards are presented at UNESCO Headquarters to four teachers or schools from Indonesia, the United Republic of Tanzania, Thailand and Spain. A message from Pope John Paul II is read out.

■ An International Symposium on the right of women to education with a view to their access to employment is held at UNESCO Headquarters and analyses progress recorded since the Copenhagen Conference of 1980.

IHP, MAB, IOC: THREE KEY SCIENTIFIC ACRONYMS

Exact and natural sciences

■ February: The Commission for the Geological Map of the World, with which Unesco regularly publishes geological, tectonic and metallogenic maps of the different world continents, holds its Plenary Assembly at Unesco Headquarters.

■ March: An international scientific conference prepared by Unesco is held in Yaoundé on the natural disaster at Lake Nyos, in Cameroon, where in the night of 21-22 August 1986 a huge build-up of gas from the volcanic lake of Nyos exploded and caused 1,700 deaths.

■ March: Meeting in Geneva, the Third UNESCO/WMO (World Meteorological Organization) Conference on Hydrology and the Scientific Bases of Water Resources Management reviews the Action Plan it adopted ten years earlier in Mar del Plata (Argentina). Unesco takes part through its International Hydrological Programme (IHP).

■ March: The Bureau of the International Co-ordinating Council of the Programme on Man and the Biosphere (MAB), meeting at UNESCO Headquarters in Paris, approves five new applications to join the network (three in Cuba and two in China), which now comprises 266 biosphere reserves in 70 countries.

■ March-April: The International Oceanographic Commission (IOC) holds its 14th session at UNESCO Headquarters. The activities of the IOC and UNESCO's Marine Sciences Division are concerned notably with the study of ocean currents, marine pollution, the climatic interaction between the oceans and the atmosphere, ocean observation systems, living and non-living marine resources, cartography and other related subjects. The IOC co-ordinates international oceanographic expeditions.

■ July: The Second Conference of Ministers of the African Member States Responsible for the Application of Science and Technology to Development (CASTAFRICA II) is held in Arusha (United Republic of Tanzania)

The Director-General notes that the number of engineers and scientists in Africa is ten times lower than the world average. The discussions stress the adaptation and improvement of traditional techniques.

■ September: An International Symposium

Oceanographers take samples of sea water during experimental studies carried out by the Malagasy National Oceanographic Research Centre with UNESCO's assistance.

on Innovative Methods in Technological Education is held at Orsay (France), in co-operation with the European Society for Engineering Education (ESSE), Louvain.

"SUSTAINABLE": A NEW ADJECTIVE FOR DEVELOPMENT

Social and human sciences

■ June: Governmental and non-governmental officals responsible for programmes of youth exchanges meet in Rome to prepare a World Directory of Youth Exchange Programmes.

■ July: A meeting of specialists is held in Marrakesh (Morocco) on teaching, reflection and research in philosophy in the Arab States.

■ August-September: An international symposium on the controversial issue of the "rights of peoples" and the relationship between that concept and human rights is held in Canberra (Australia).

■ August-September: An international congress on human rights teaching, information and documentation is held in Valletta (Malta).

■ October: An international seminar on human rights and cultural rights is held in Recife (Brazil).

■ December: A meeting of experts on social and cultural factors that impede the promotion of equality and the application of the Convention on the elimination of all forms of discrimination against women, adopted by the United Nations in 1979, is held in Baku.

■ The report of the independent World Commission on Environment and Development (the "Brundtland Report") is published and gives wide currency to the idea of "sustainable development".

Culture

■ The Secretariat for the World Decade for Cultural Development (1988-1997) is established at UNESCO.

■ March: The first world meeting of representatives of research centres on interactions and synergies between culture, science, economics and society is held in Seoul in co-operation with the Korean Foundation for Culture and the Arts.

■ 22 October: The Director-General launches an appeal on behalf of the revival of the Library of Alexandria.

■ December: UNESCO and the German National Commission for UNESCO organize a workshop on the use of audio-visual techniques as instruments of creativity in the plastic arts at Offenbach-am-Main.

■ December: An international meeting of experts on the role of television satellites in the diversification of audio-visual creation is held in Brussels.

■ May: UNESCO collaborates with the International Federation of Film Archives (FIAF) in organizing, in Berlin, the first consultation of users and manufacturers of equipment for audio-visual archives.

■ At a meeting in Tunis in June, senior communication officials in the Arab Region lay the groundwork for a Radio and Television Exchange Centre via ARABSAT, the Arab satellite launched in 1985, for the purpose of co-ordinating programme broadcasting.

■ An Intergovernmental Conference on Communication Policies in the Arab States (ARABCOM) is held in Khartoum in July.

INTERDISCIPLINARITY

Inter-sectoral activities

✎ *This heading covers projects and activities which are not exclusively confined to a single UNESCO sector. Such activities are the result of efforts which UNESCO has been making, especially since the second half of the 1980s, to ensure that its programmes reflect an interdisciplinary approach to the problems facing society today.*

■ 2-17 November: with the participation of a large number of NGOs, the Youth Division and the Division of Educational Science organize a three-day forum to alert people to "problems connected with drug use and abuse".

■ December: The World Heritage Committee holds its 11th session at UNESCO Headquarters in Paris, and adds the Great Wall of China, Brasilia, Westminster Abbey and 38 other sites to the World Heritage List.

■ Since its creation in April 1981, the Arab Gulf Programme for United Nations Development Organizations (AGFUND), which is chaired by Prince Talal bin Abdul-Aziz Al Saud, has contributed $16,040,000 to 35 UNESCO projects.

Events

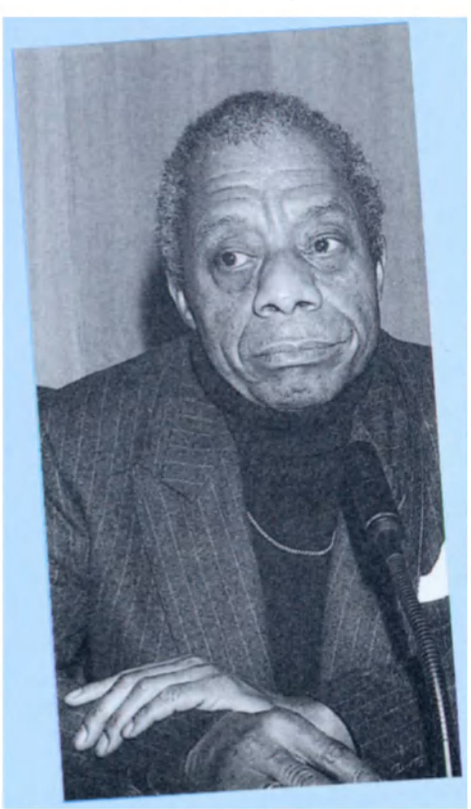
■ 23 March: On the occasion of the International Day for the Elimination of Racial Discrimination, James Baldwin, the American novelist and dramatist and a former fellow campaigner of Martin Luther King, gives a lecture on "Language and power" at UNESCO Headquarters.

■ July: The second Congress of the World Federation of UNESCO Clubs and Associations is held in Madrid.

■ September: On the occasion of the 40th anniversary of the *UNESCO Courier*, an exhibition devoted to the magazine is held at the Georges Pompidou Centre in Paris.

■ 1 October, a ceremony commemorating the centenary of the birth of the celebrated architect Le Corbusier is held at UNESCO Headquarters.

James Baldwin (1924-1987).



1988

General policy

■ October: The Parliamentary Assembly of the Council of Europe calls on the Governments of the United Kingdom, the United States of America and Singapore to envisage returning to UNESCO at an early date, in a spirit of European solidarity and universality.
■ December: The Director-General sets up an Independent Commission to examine the operation and working methods of the Organization, and to put forward proposals for improving them and adapting them to certain developments. The Commission is chaired by Mr. Knut Hammarskjöld, of Sweden.

EDUCATION: A WIDE SPECTRUM OF ACTIVITIES

Education

■ May: A Third Consultation on "special education", which is primarily intended for disabled persons, is organized by UNESCO's Division of Equality of Educational Opportunity and Special Programmes and held in Paris.
■ June: COPERNICUS, a network of European universities for co-operation in education, training and research on the environment is established.
■ October: A seminar devoted to new strategies for approaching the educational and socio-economic problems of women living in marginal urban and rural areas is held in Panama, with the financial support of the Norwegian Special Fund for Women.
■ November: The Second International Conference of Ministers and Senior Officials responsible for Physical Education and Sport (MINEPS II) is held in Moscow. Particular attention is given to maintaining the ethical and moral values of sport.
■ September: A workshop on education for the prevention of AIDS is held in Ghent. Since 1987, UNESCO has been seeking to integrate the most effective AIDS education projects into school curricula.

Exact and natural sciences

■ June: The Intergovernmental Council of the IHP, meeting in Paris, adopts a Six-year Plan (1990-1995) for rational water-resource management.
■ August: More than 500 scientists take part in the World Oceanographic Assembly organized in Acapuluco by the International Council of Scientific Unions (ICSU), with the support of UNESSCO and the IOC and the co-operation of NGOs specializing in the marine sciences.
■ August: An International Conference on Microbiology and Biotechnologies, jointly organized by UNESCO, UNEP and the specialized NGOs, is held in Hong Kong.
■ November: The tenth session of the International Co-ordinating Council of the MAB Programme is held at UNESCO Headquarters in Paris. The Council's Bureau approves the designation of the Charlevoix region, covering 460,000 hectares along the St. Lawrence river in Canada, as a biosphere reserve.
■ November-December: The International Scientific Council for Science and Technology Policy Development holds its first session at UNESCO Headquarters in Paris.
■ UNESCO takes part in the meetings of the Steering Committee of the International Decade for Natural Disaster Reduction proclaimed by the United Nations (1990-1999). Between 1962 and 1987, UNESCO has dispatched nearly 50 scientific study and prevention missions to its Member States.

Social and human sciences

■ May: In an address to the meeting of the Scientific Council of the International Institute for the Study of Human Rights, held in Trieste, the Director-General highlights a number of ethical problems, such as those connected with mandatory medical screening, which could lead to certain forms of eugenism; organ transplants; and the development of biotechnological industries.

STUDYING THE SILK ROADS

Culture

■ 21 January, the World Decade for Cultural Development is officially launched at a press conference during which a video-taped message from the Secretary-General of the United Nations is presented. The Director-General recalls the four main objectives of the Decade:
☞ acknowledgement of the cultural dimension of development;
☞ affirmation of cultural identities;
☞ broadening of participation in cultural life;
☞ promotion of international cultural co-operation.
■ Volume VII of the General History of Africa, covering the period of colonial domination (1880-1935), is published.
■ June: The Islamic Studies Centre of the King Faisal Foundation is inaugurated in Riyadh. UNESCO has established a museum and a documentation centre on Arab manuscripts at the Centre and trained the Saudi conservation staff.
■ 26 June: The President of the Arab Republic of Egypt, Mr. Hosni Mubarak, and the Director-General of UNESCO lay the foundation stone for the new Library of Alexandria on a site near the city on the shores of the Mediterranean.
■ June: A symposium of leading scientific and religious authorities is held at UNESCO Headquarters in Paris to commemorate the thousandth anniversary of the introduction of Christianity into Kievan Rus' (988-1988).
■ July: A meeting of experts, including Jacques Soustelle, the French specialist in Mexican history, is held at UNESCO Headquarters to launch a ten-year plan to catalogue, analyse and reproduce manuscripts in the Nahuatl language preserved in Mexico and other American countries and in Europe.
■ September: The "Jamahiriya's Museum", the national museum of Tripoli, now the largest and most modern in the Arab Region, is inaugurated. UNESCO advised on its design.
■ October: A seminar on "the significance of the silk roads in the history of mankind",

Mount Mustagh Ata, in the Pamirs, a Central Asian mountain range crossed by the old silk road.

held in Osaka, launches the "Integral Study of the Silk Roads: Roads of Dialogue" project, during which archaeologists, historians and journalists will take part in overland and maritime expeditions.

■ October: The first 12 volumes of the "Archives of 20th-century Latin American and Caribbean Literature", a collection launched in 1983 with the assistance of UNESCO's International Fund for the Promotion of Culture, are published. Since its creation in 1974, the Fund has supported almost 280 projects.

■ 4 November: The Director-General launches an appeal to the international community for the preservation and restoration of the Jesuit Missions to the Guarani, in Argentina, Brazil and Paraguay. He follows this up, on 4 January 1989, with a similar appeal on behalf of the International Campaign for the Safeguarding of the Monuments of Ethiopia.

Communication

■ June: A project to provide frequency modulation (FM) broadcasting facilities for Radio Bhutan is launched with the technical and financial assistance of Denmark, in an endeavour to overcome the difficult natural obstacles to the development of radio links that exist in this Himalayan country.

INFORMATION AND DOCUMENTATION

Intersectoral activities

■ January: The General Information Progamme celebrates its 10th anniversary. Its purpose is to help Member States set up information structures (scientific data networks, documentation centres, libraries and archives) and to promote the circulation of information at all levels and in all subjects. The Programme is based on the principles and within the conceptual framework of the system known by the acronym UNISIST.

■ October: A committee of specialists meeting in Santo Domingo draws up a copyright teaching programme Intended for use in law faculties in the Spanish-speaking countries of Latin America and the Caribbean before being adapted to the needs of other regions, the programme covers three levels: first degree, doctorate, post-doctoral studies.

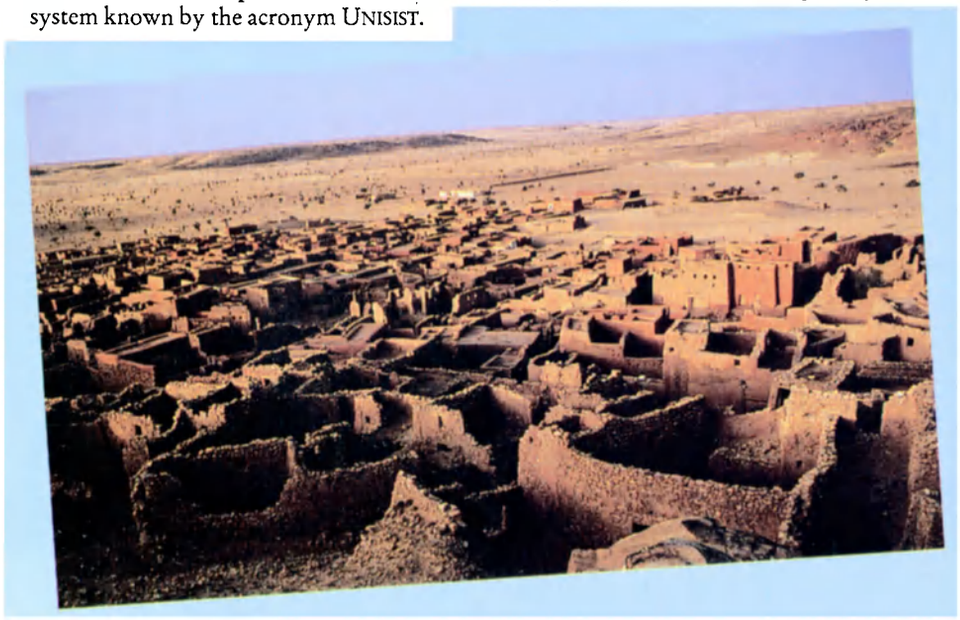
■ December: The Twelfth Session of the World Heritage Committee is held in Brasilia and decides to add to the World Heritage List 27 new sites, including Strasbourg-Grande Ile; Mount Athos; Epidaurus; the medieval city of Rhodes; the San Francisco monastery complex in Lima; Salamanca; Kairouan; and the Tower of London.

■ 20 April: A gala evening in support of action on behalf of refugees, organized in co-operation with the Office of the United Nations High Commissioner for Refugees, is held at UNESCO Headquarters. Barbara Hendricks and Placido Domingo are among the participants.

■ 21 September: At a ceremony at Headquarters, the 1988 UNESCO Prize for Peace Education, established in 1980 thanks to a donation from the Japan Shipbuilding Industry Foundation, is awarded to Brother Roger, the founder of the Taizé community in France.

■ 13 October: Prince Philip, Duke of Edinburgh, in his capacity as President of the World Wide Fund for Nature (WWF), visits UNESCO on the occasion of the 40th anniversary of the International Union for Conservation of Nature and Natural Resources (IUCN, now the World Conservation Union) The Prince discusses with the Director-General the strengthening of international co-operation for the protection of the natural sites on the World Heritage List.

■ 12 October: In an outspoken address to UNESCO's Executive Board during his official visit to UNESCO Headquarters, Mr. Edward Shevardnadze, Minister of Foreign Affairs of the USSR, says that "the principle of tolerance inherent in UNESCO . . . has been undermined by the excessive importance attached to ideological approaches".



Oualata, a town in Mauritania. UNESCO provided technical assistance for the safeguarding of its 15th-century mosque.

Singer Barbara Hendricks at a gala evening given on behalf of refugees at UNESCO Headquarters on 20 April 1988.

■ 28 October: During a visit to UNESCO, Mwalimu Julius K. Nyerere, former President of the United Republic of Tanzania and Chairman of the South Commission, addresses the Executive Board and describes the role of literacy in the liberation of his country and the problems of setting priorities in a country where poverty is widespread.

■ 28-30 November: In a context of world crisis, how can obstacles to vitally important innovations be overcome? Participants in the third session of the Issyk-Kul Forum, meeting in Granada, attempt to answer this question. They include futurologist Alvin Toffler, actor and writer Peter Ustinov, European parliamentarian Eduardo Punst and novelist Chingiz Aitmatov, the founder of this "brains trust", which met for the first time in 1986 on the shores of Lake Issyk Kul in Kirghizia, CIS.

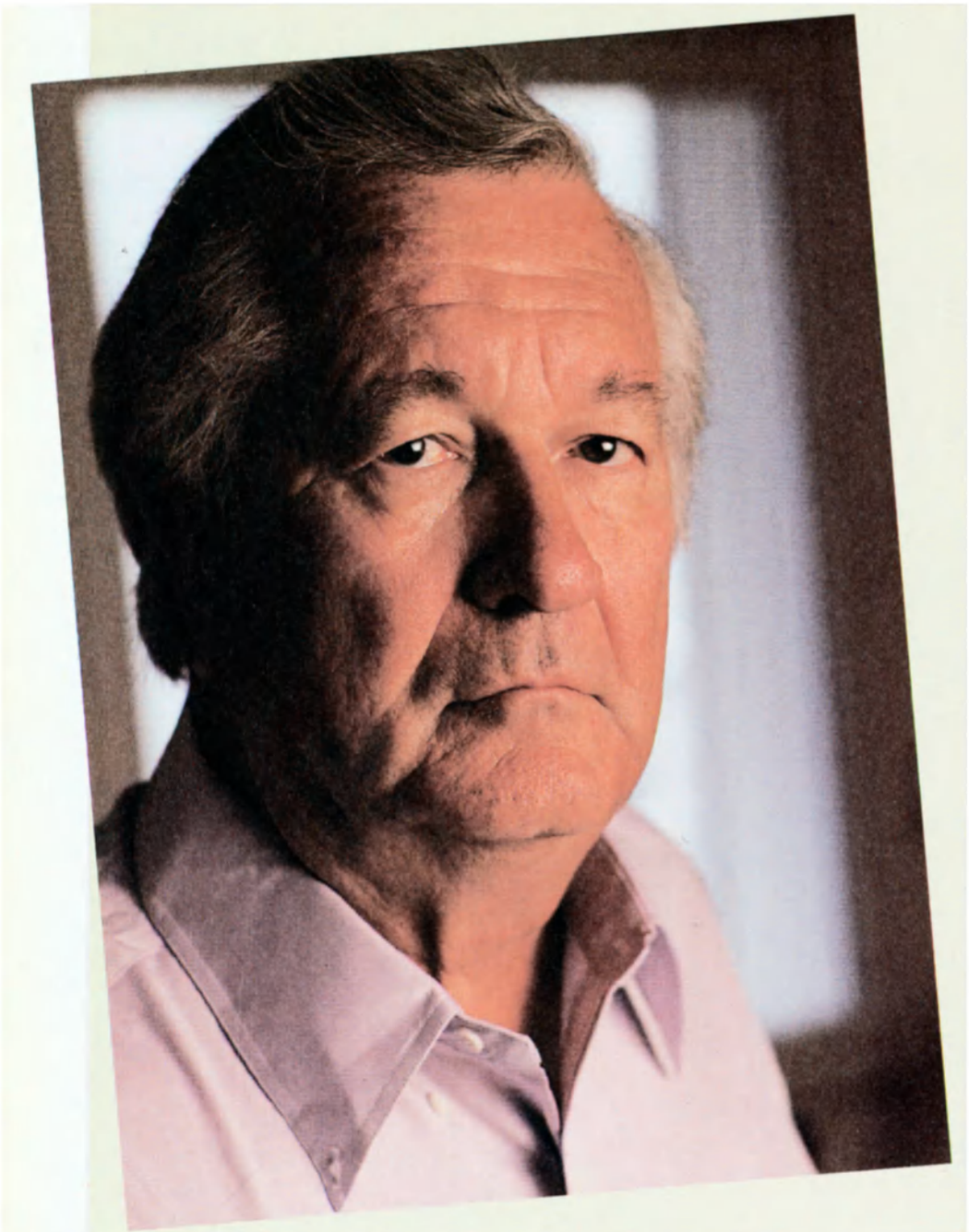
■ 7 December: On the fortieth anniversary of the Universal Declaration of Human Rights, 400 young people from 25 countries take part in an "Open Day" organized in co-operation with the World Federation of UNESCO Clubs, Centres and Associations (WFUCA).

■ In December, the Director-General presents the UNESCO Prize for the Teaching of Human Rights, which is awarded every two years, to the Asamblea Permanente de los Derechos Humanos of Bolivia, for its defence of various rights and its work in organizing courses on human rights in private and state schools. ❐

TO BE CONTINUED...

WILLIAM STYRON

talks to Bahgat Elnadi and Adel Rifaat



The Pulitzer Prize-winning American writer William Styron is the author of a strikingly original body of fiction, almost baroque in style, in which the South where he was born and grew up is the setting for violent and tragic events. In this interview he talks about his life and experience as a writer and makes some trenchant comments on current world developments.

■ *Everybody knows of William Styron, author of the Pulitzer Prize-winning* The Confessions of Nat Turner *and of* Sophie's Choice, *but few people know much about your past—for example, that you served in World War II as an officer in the US Marines, or how you came be one of America's most important and popular novelists.*

– Well, it is not all that exciting. I was born in Newport News, Virginia, in June 1925, and I did get in at the end of World War II. I was seventeen when I joined the Marines and at that time they had a programme, if you were very young, to give you some education before they sent you out to the Pacific to get killed. I was aiming to become a second lieutenant in the Marine Corps and second lieutenants in the Marines had a higher mortality rate than any other grade in the services, but that was all part of being young and "macho".

So I went to Duke University, in North Carolina, for a time, and in 1944 I was transferred to the Marine training camp in South Carolina and then went on to the officers training centre, in Virginia. I was on my way to join the Second Marine Division when the war ended with the dropping of the atomic bomb. My feelings about the atomic bomb are ambivalent because, despite the tragedy of Hiroshima, I think that it saved not only my life but the lives of hundreds of thousands of young men, both American and Japanese.

I came back, returned to Duke University and continued my education. When I went back I had an extraordinarily gifted professor, William Blackburn, who became my mentor and who gave me guidance and encouraged me to become a writer. So when I graduated I went to New York and worked briefly for the McGraw Hill Publishing Company as an editor and manuscript reader. I was unhappy and frustrated in the job. I really wanted to be a writer, so I was

not very successful as an editor and was soon relieved of my duties, which was a relief.

So I just began to write. I then met another remarkable man, Hiram Haydn, who was teaching at the New School of Social Research in New York, and he encouraged me, saying, "I think you should write a novel". So I sat down and wrote a novel. It took me several years, because I wanted to write a full-fledged novel, not a typical young man's novel full of sorrow and sentiment.

The book was published in 1951 under the title *Lie Down in Darkness*. Amazingly it was a best-seller. I don't mean that it was a "blockbuster", but it sold 35,000 copies, which in those days, and even now, was a good sale for a first novel.

■ *It is said of Dostoievsky that when he was writing his novels he used to become very, very overwrought—even a little mad. How are you affected when you are writing, especially a novel as long as* Sophie's Choice*?*
– Well, I think I have avoided madness, but every work that I finish leaves me in a state of depression and extreme anxiety about what I have done. It is analogous to the post-partum depression women experience after giving birth. I think there is a very distinct connection. Anything of any great length I have attempted and finished has certainly been succeeded by a mood of severe anxiety, a general sense of let-down—euphoria at first, extreme euphoria, but euphoria followed by a descent into a very deep depressive mood.

■ *How do you live through these creative years? How do you relate to other people during these periods?*
– It is hard to describe how I live when I am involved in a long continual work, during the days when I am creating in a continuous way. My working periods are very intense and then, when I withdraw from work and live normally through the rest of the day, it is as if the work itself is germinating constantly in my head. I mean, I live a perfectly normal life, visiting friends, driving to New York and so on. But it is as though the work is never too far away from my conscience. I am always thinking about what is to come.

■ *Like pregnancy?*
– That's right. In a sense it is being conscious of being pregnant, of having it in oneself not yet delivered or not yet about to be delivered but waiting for the day when it will be. I remember when I was finishing *Sophie's Choice*. I live in two places. I live in Connecticut in winter, early spring and late fall and I live in Martha's Vineyard in late spring, summer and early fall. Just before leaving Martha's Vineyard the year I was to finish *Sophie's Choice*, I remember standing on the sidewalk and realizing in a flash that I had only two more months to go and it would be done. The sense of deliverance is a very important factor. I remember saying to myself "I am almost done". It must be like a woman saying, "In another month I am going to be delivered".

■ *Could you tell us something about how you came to write* The Confessions of Nat Turner*? Apart from its importance as a novel, it seems to contain clues about American society and about what slavery did not only to blacks but to whites as well.*
– I should start by saying that I was brought up in the South, during the 1930s, in the days of segregation. Virginia, like every other ex-Confederate State, had legal sanctions against blacks. It was literally against the law to mingle. When you got on a bus, and if you were white, you sat up front, black people sat at the back. In small towns, if you went into a movie theatre black people were always in the balcony and white people below. In larger cities, like Newport News where I lived, black people had their own theatres, and most public facilities, from restaurants to drinking fountains, were labelled "coloured" or "white". It never crossed your mind to go to school with a black child.

I was brought up in this environment in a family that was pretty liberal by those standards. Yet we all obeyed the segregation laws. But I was a young kid and I remember being almost romantically drawn to the tragedy of black people. Somehow I had heard about the Nat Turner revolt, which occurred historically some forty or fifty miles away in an area called Southampton County. A sign had been erected there stating that in 1831 a slave revolt had occurred led by a fanatical slave named Nat Turner, who massacred sixty white people and that he had been hanged nearby on a tree.

As a youngster I was pretty rebellious myself and as I grew older I became fascinated by this tale as an historical event and wanted to write a fictional account of it. I wanted this to be my first novel, but I soon realized that I was not then ready to tackle it. It was not until the early 1960s, when I was in my late thirties, that I decided that it was time to write this book. But it required research. I realized that I did not know what slavery was really about. So, although I did not become a scholar in slavery, I read a lot in the field and it was a revelation to me.

Early scholarship, which began in the 1920s, led by a historian called Ulrich B. Phillips, presented slavery as a benign and happy institution providing a satisfactory solution to labour problems. Then, in the 1950s, a scholar named Kenneth Stampp wrote a book which violently confuted the Phillips view of the contented slave. Being revisionist, this version went overboard in the opposite direction and tended to present slavery as a state of horrible depravity, complete oppression and brutality.

When I began to write about it, in the early 1960s, it had begun to become clear that the truth lay somewhere between these two extremes. Without being doctrinaire or following any rigorous dogma, I just said "I am going to use my intuition, knowing everything I know about Nat Turner, and try and write a book which will be my vision of slavery". Whether rightly or wrongly, it would at least be my vision and could be disputed. Nonetheless, it would be what I saw the truth of slavery to be. It sprang from a tremendous feeling on my part that W.E.B. Dubois was right when he said, in 1900, that the problem of the twentieth century would be that of race. I believed it when I wrote Nat Turner and I still believe it. I believe that the central anguish of American life resides in race. It informs virtually everything we do.

Of course, the Nat Turner book received an extremely hostile reaction from black intellectuals and it has only recently emerged from the opprobrium heaped upon it. To some degree this was to be expected, since I wrote it in the first person. That was one of the things that the black people were very upset over—that I as a white person had tried to enter the skin of a black man, and that was resented very much. I think, however, that if the book has a kind of reality and vitality it has to do with the fact that I certainly was trying to humanize an abstract figure in history. Almost nothing was known about Nat Turner because the records of the time were very crude and primitive.

■ *So would it be true to say that you see current American issues as being a continuation of the historical racial issue?*

– Yes, up to a point. There are, however, so many contradictions that I don't like to state anything categorically. Black people in the United States have achieved enormous gains. If you had told me when I was a kid that the Governor of Virginia would be black, I would have said "You're crazy". It would have seemed totally impossible. So would the idea that the Mayor of New York would be black, or that we would have not one but two blacks in succession as Supreme Court Justices.

Nevertheless, blacks are still basically disadvantaged en masse. For whatever reasons, they do not achieve the same success as whites in the lower forms of education. Not that the whites go to particularly good schools either, but at least they are going to schools in which the sense of chaos and crime does not exist with the same intensity as in the big cities like Detroit, Los Angeles, New York and so on. This, to my mind, is still the legacy of slavery. Moreover, the family life of most blacks, not all, but certainly, I would suspect, of the majority, is, by white standards, deficient in all of the amenities that white people hold out as ideal. And this exacerbates the sense that they have not much future. In this way the futurelessness of slavery has been carried over to a large degree into this century, with the exception that the legal avenues are open and that, at certain levels, blacks are able to achieve very high goals. But they are exceptions.

Part of me says that we had this tragic historical development—slavery. But the other part of me says that, with all the horror and degradation that black people have suffered in America, with all the negative aspects of black life, black people have produced some extraordinarily energetic, marvellous things, such as jazz music. Jazz has had a terrific effect on our culture, and that is just one thing. There is something wonderfully eccentric about the way the black way of life has sort of rubbed off and helped white people to be less rigorous and puritanical. It has become inherent in the national spirit. Just the black way of saying things, the black spirit, has added a whole lot to our culture.

■ *And world music and dance today are black in essence, in their origins.*

– Yes. An interesting example of the black transfusion is rock music. From the beginning there was the transfusion of black rhythm, which gave rise to jazz, which then developed into rock, which went to England to be further developed by the Beatles and other great rock performers. An enormous amount of rock is derived from England. But it would not have been derived from anything had it not been for the black origin.

■ *It was attacked very strongly at first because it introduced an element of black sexuality.*

– That's right. Elvis Presley, who was from Mississippi, was a white man performing in the black mode, and the shock of it earned him his nickname—Elvis the Pelvis.

■ *Let us come back to literature today. For a long time American writers have been accusing the Soviet system of not giving writers enough liberty to fulfil themselves. Yet in America, England and France writers have*

Black culture—a wall painting in Atlanta, Georgia (USA).

all the liberties, but there is a feeling that they are not producing what they could produce.

— Maybe. I don't know. Periods come and periods go. Maybe it is hard to say at this moment. Maybe at the time you cannot tell until the period is over. But I know what you mean. I don't think England has produced a really exciting writer since Evelyn Waugh and Orwell. I really think the writing in England has been incredibly frivolous. I am exaggerating; there have been some very good writers in England since World War II, but I always like to think of Evelyn Waugh as the last one who really made an impact. You think of the nineteenth century in England. You think of Dickens, and D.H. Lawrence later, you think of Thomas Hardy even, who may not be read much any longer but still is a tremendous writer. Despite my own self-interest, I think that the United States has been a more exciting nation of writers since World War II than England, or France for that matter. With France I think it ended with Albert Camus. They have had some excellent writers in France, but not with that great excitement. I mean Marguerite Duras, Nathalie Sarraute, I mean good writers but nothing on that large exciting level. Marguerite Yourcenar is a very good writer. I don't know what causes literature to become what it is.

■ *So freedom alone is not enough?*

– Philip Roth, whom I know quite well, went to Czechoslovakia—he got very interested in Czechoslovakia during the time of its occupation—and he made a very interesting statement comparing the totalitarian system and the American system. He said that over there everything matters and nothing goes; in the United States nothing matters and everything goes. This is an indication of a very large gulf between consciousnesses. I remember going to Prague in 1985 and just by sheer coincidence one of my books was being published while I was there. I was visiting a friend who was the American Ambassador there and he took me to a bookstore the next day and I learned there had been an edition of 45,000 copies (I think of *The Confessions of Nat Turner*) and the line of people waiting to get that book stretched out five blocks.

■ *Were you there signing the books?*

– I signed some later, but before that they were just buying copies. It was very touching to see that kind of interest. In the United States, however, even though a writer like myself has some reputation, no one would line up to buy a book. There is a difference, because in Czechoslovakia they only had these 45,000 copies to sell. But it shows you that in Czechoslovakia they care. They don't care in America. There you have this absolute freedom, meaning that everything goes but nothing matters. It is a big difference, a big distinction. In the West, especially in the United States, there is such a glut of everything. We are so overwhelmed by goods, by objects, by sensations, by showbiz, that these other things tend to be drowned out. The novel is being written in the United States like never before. First novels are being published and yet nothing happens to them. They sink. Someone writes a first novel in the United States, but, unless it has ballyhoo, showbiz, it is lost. The publisher doesn't care about it, the public doesn't care about it and the writer is left in the lurch. You can, of course, with luck achieve a reputation as a writer, but, generally speaking, any sense of a serious commitment to literature just does not exist. It's too bad. ❐

EDITORIAL

Wayside theatre and circus . . . outdoor festivities . . . giant murals that enliven the urban scene . . . today art is taking to the streets, displaying its wares for all the world to see and recapturing a vitality it has often lost in the past.

Once upon a time cities were vivid, colourful places; in the modern world they have become drab. Now, however, there are signs of a reaction against this urban monotony. Many people who live in the world's great cities are intent on rediscovering the language of colours. They have a nostalgic yearning for a sense of belonging and involvement in their surroundings, and they feel frustrated when they do not find it.

In some arts such as circus and theatre, a return to their roots can be liberating and even revolutionary. Tradition and modernity combine in an explosive mix and make the world a more exciting place to live in.

More and more often, people in towns and villages alike are joining together to bring their neighbourhoods back to life. They are reclaiming the streets for festivities that may be spontaneous or organized, involve a mere handful of participants or entire communities. When such events include minority groups that feel marginalized, the impulse can take a militant turn. By using the walls of cities to make their presence felt, people seek recognition for their identity and communication with others.

The scene is set for the street to become a place of freedom of expression and cultural dialogue. . . . ❐

A dramatic moment during a performance given by the Archaos circus, Paris, 1988.

The circus in search of its roots

by Alice van Buren

In an industrial section of Paris, a big brown tent straddles a two-lane strip of cement. Beat-up cars, street bikes and skateboards whip back and forth on the tarmac. Flatbed trucks loaded with motorcycles roar past the stands. Vacuum pumps spew rivers of dust into the tent, while a heavy metal band rides in on the top of a moving van. Belching carbon monoxide and fire, the parade unfolds like a punk comic strip, unleashing jugglers, trapezists and clowns, a squadron of human cockroaches and a bare-breasted dominatrix on stilts. Miming gang fights and urban crime, Archaos, as this burlesque is called, is a slap in the face of classic circus tradition. It is also a bald and uncensored attempt to put the street back into an art form that quit the streets a long time ago.

Like it or not, Archaos is in the front line of a movement to turn the conventional circus upside down. It is one of nearly forty experimental circuses that have sprouted out of French soil in the last twenty years. A rebel seed of the 1960s, a throwback to the Dadaist years, the movement has tendrils in Italy, Spain, Britain and Canada. Some of these troupes are as refined as spun sugar: for instance, the travelling Cirque Invisible, a two-man confection mounted in 1971 by Victoria Chaplin and Jean-Baptiste Thierée. Some are frankly plebeian, like the Bread and Puppet Theatre that was born in the anti-war street scene of the 1960s in the United States. Using giant puppets, wordless scripts and

Portraits of acrobats adorn an ancient Greek vase.

crowds of volunteers, Bread and Puppet still performs for free in public parks and mounts a mock circus each summer in a stubbly field in Vermont.

The circus of protest, of satire, of silence—it takes many forms—is in a strange way more true to the populist roots of the circus than the grand spectacle under the Big Top with the opera-priced seats. It is, at least in spirit, more democratic. The circus, we're meant to believe, can happen at any time, in any place: a spontaneous explosion of mischief, as occurred in West Africa when the British troupe Ra Ra Zoo balanced tea cups on their skulls for a street full of porters carrying baskets of fruit and grain on their heads.

Popular, vulgar, on the outskirts of town, the circus has always had one foot in the gutter. Formal circus artists, for the most part, detest this. The circus, they say, has nothing to do with the street. They insist on their dynasties, their coteries and traditions, and take a dim view of the new anti-circus—where, so they say, anything goes. In the last 200 years, the European circus has lifted itself up from the muddy camp grounds and squalid country fairs and produced an art form as jealously defended as the ballet.

A bear-leader is depicted in this piece of medieval stained glass (France, c. 1350).

DEVILS ON HORSEBACK

The circus arts were born in obscurity—in the market place or the temple, nobody knows exactly where. By the time they appear in the record, they must have been familiar sights on the streets. Acrobats dance in the friezes of Egyptian tombs. Juggling and tight-rope walking were ancient arts in the Far East, long before Marco Polo documented such acts at the court of Kublai Khan. Bull dancers adorn the palace walls at Knossos in Crete, and every cavalry known to man—Greek, Roman or Mongol—boasted some kind of daredevilry on the back of a horse. As for lions, tigers and bears, animal acts can be traced to the menageries of Babylon, the Pharaohs' pet cheetahs or the trained crocodiles kept by their priests.

Bull-dancing (and its Spanish heir, the bullfight) had cultic beginnings, as did Greek drama. In Dorian Hellas, acrobats and mimes clowned on the stage at festivals, and at large in the streets. The phallus was the centrepiece of the costume. Holy or not, the antics around it were far from polite.

A few centuries later across the Adriatic, the fun took a turn well past the ribald, when the politicians of Rome organized the first full-fledged circus.

Panem et circenses, loosely translated as bread and circuses, was the formula for pacifying the Roman public. What it came to mean was a bloodbath in a ring. To wit: the Circus Maximus of Rome, a roofless, oval hippodrome, where 150,000 bloodthirsty Romans cheered on the slaughter between chariot races. Elephants, bears, and jungle cats were put to the knife by the dozens—sometimes the hundreds—in a day. Later, in the Coliseum, convicts and Christians went the same way. As the Roman legions marched north, the circus of violence spread over Europe. Amphitheatres went up at Verona, Capua and Pompeii, in Sicily and Spain, at Arles, Nîmes, Bordeaux and in Britain—to be turned into quarries once the empire collapsed.

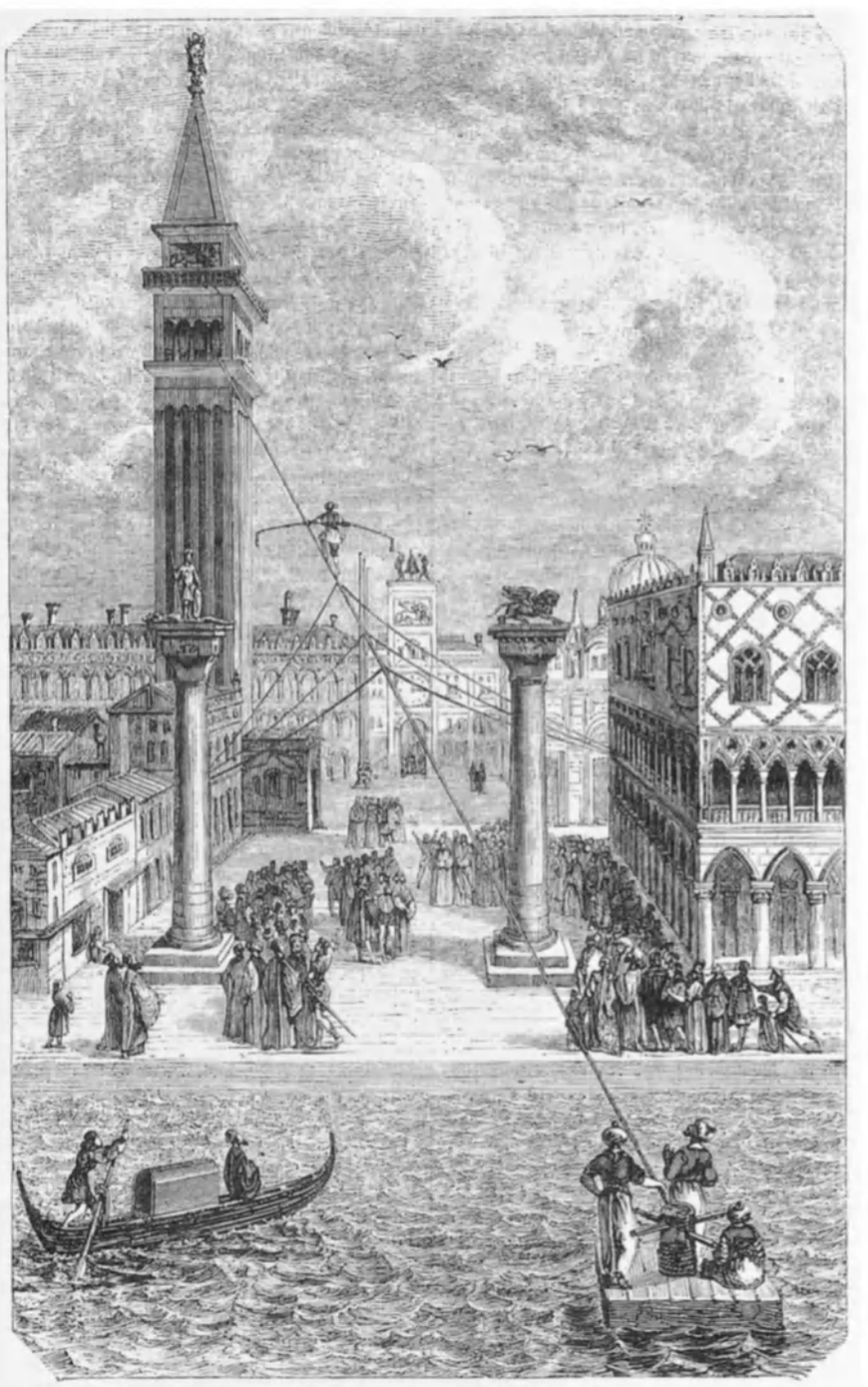
Mountebanks and Mummers

The word "circus" was lost from common language. Mass entertainments would not recur on such a scale until the twentieth century. The Roman circus was dead, but its less organized elements took to the roads. Through the Dark Ages, animal trainers and acrobats wandered across Europe, Asia and Africa, sleeping in wagons or under hedges, entertaining at rural markets or before royalty on command. King Alfred was treated to a "Wilde Beaste Showe" with mountebanks and mummers. William the Conqueror imported a troupe of performers from France. Hannibal's thirty-seventh elephant, the sole survivor of the giant trek from Carthage, was said to have founded a herd of performing pachyderms in Europe—remarkable if true, since elephants as a rule don't breed in captivity.

Jean Villiers, an archivist with France's Centre National des Arts du Cirque, finds traces of the circus in medieval church carvings. When 13,000 men were brought in to build a cathedral, he says, the entertainment soon followed in the form of mountebanks and their troupes. Pickpockets plied their trade, while the mountebank climbed onto his stage and distracted the crowd (the name derives from the Italian for "hop onto a bench"). A vantage point for spying out trouble, the bench also served as a springboard for acrobats. Funambulists hooked up their ropes to cathedral spires, and illusionists turned the trapdoors and machinery of the Church's mystery plays into trade secrets. Some of these tricksters were charged with sorcery and burned at the stake, but some were far too clever—like the wit who taught his trick horse to bow in front of a cross.

The medieval laity adored these spectacles. The church was less enthusiastic but condoned them at fairs, when pilgrims gathered from all over the countryside on the feast days of saints. Held in abbeys and cathedrals, the fairs overflowed into neighbouring fields where merchants and entertainers set up their stalls. Once a year, a Christian could tend to his soul, his business affairs and his pleasure at once.

The most famous of these fairs was St. Bartholomew's, at a priory outside London.



A tightrope walker in fifteenth-century Venice, after a contemporary engraving.

St. Bartholomew's Fair in London is depicted in this engraving made in 1809 by the English caricaturist Thomas Rowlandson, and A.C. Pugin.

In 1133, a prior named Rayer, who had once been a jester to Henry I, talked the king into a charter for a three-day fair. Bartholomew's Fair lasted 700 years, becoming something like an annual circus convention.

Rayer had a reputation for working miraculous cures. A hundred years later, other kinds of miracles were being admired: a woman doing headstands on the points of two swords, another on stilts with a water jug on her head and a baby in her arms.

Bartholomew's Fair stretched to a fortnight and then to six weeks. Under Henry VIII, the religious dimension vanished. The lines of booths became streets, which were paved and eventually railed. In 1614, the playwright Ben Jonson described a riot of stalls—with rattles, drums, halberds, pipes, puppet shows, mouse traps, hobby horses, dogs that danced the Morris, an eagle, black wolves, a bull with five legs and a hare that played the tambourine.

Fifty years later, "dancing on the ropes" was the leading attraction. The tightrope acts of today are mild compared to those of the seventeenth century: horses and elephants walked the ropes, as did one Italian who danced on a rope with a duck on his head, pushing a wheelbarrow loaded with two children and a dog, singing a song as he went.

Each fair developed its strength: some specialized in freaks, others in puppets. Bartholomew's Fair became headquarters for impresarios who toured the rest of the country during the year. It was also home base for a travelling menagerie, always a great passion among the zoo-minded British.

Parades and clowns

The circus parade—or its prototype—reached its finest flower in Renaissance Italy. The tradition of the Roman victory parade was revived in 1500 by Cesare Borgia, and a few years later by the Florentine Guild of Merchants. Elaborate floats, with characters from allegory and comedy, wafted through the streets of Florence and Milan. They included fantastic machines, revolving spheres, ships and globes full of singing cherubs. Leonardo da Vinci built a mechanical lion for one such occasion that advanced a few steps and opened a breast full of lilies. In Siena, a twelve-person ballet sprang out of a great golden wolf.

The other Italian gift to the circus was the clown. Dozens of comic types evolved in the

raucous street theatres of the Commedia dell' Arte. The classic pair of zanni—the two comic servants—can be seen to this day in nearly every circus in the world. The harlequin—or clever rogue—is a truly ancient figure, descended from early representations of the devil, while his dull-witted victim became the gentle, moon-struck fool—Pierrot of the loose white garments and chalk-white face so beloved of the Romantics.

Out of the ring and into the streets

It was not until the late eighteenth century, in London, that all this was codified and put in a ring. The circus as we know it is uniformly attributed to Philip Astley, the horsey son of a cabinet-maker. Astley would one day win a diamond-studded medal from the French queen Marie-Antoinette and leave his successors with two gorgeous amphitheatres, one in London and one in Paris. He also bequeathed a consummate spectacle of horses, acrobats, aerialists and clowns in a ring with a 42-foot diameter—still the standard ring dimension.

Astley's fortunes began, however, in a muddy field near London's Westminster Bridge. He had two horses, two fifers, and a wife who played the drum and passed the hat. Within two years he put a roof over his act and called it "Astley's British Riding School".

For 150 years, the equestrian act was the lynchpin of the European circus. Everything depended on it. The horse was to Astley and his heirs what the motorcycle is to a circus like Archaos: the ritual steed that will propel its entourage out of the mud or off the streets into glory.

The irony of all revolutions—in the circus and elsewhere—is that the new order becomes the old. Every new circus, in a sense, is condemned to reinvent the wheel. The Americans invented the three-ring circus, put it under the Big Top, and called it the Greatest Show on Earth. Hollywood got in on the act, and now the American circus is a synonym for monumental kitsch. In other countries, circus masters cultivated other values, developing the very high art that still obtains in the old-school circuses, from the famous Moscow Circus to the Knies in Switzerland or the Gruss family circus in France.

And now we have the alternative circus —the Other Circus as it has been called— that wants to bring the circus back to its roots. The names speak for themselves: The Tin Can Circus, the Suitcase Circus, the Kitchen, Archaos. . . . The vision is ecological, post-modern, baroquely bleak or gay. Animal acts are out. Street theatre is in. Many of these groups do indeed start out on the sidewalks busking for dimes. But once they start charging admission, or competing for grants, or winning airtime on television, the revolution is endangered by its own success—like Canada's meteoric Cirque du Soleil that began as a club to promote the street arts in 1981. Thanks to a 97 per cent government subsidy, in a mere ten years it has developed a show as stellar and cold and remote from the street as outer space.

Still the roots of the circus are always there, under the pavement; a riot of weeds as wild as the itch to get up on stilts or a horse or a motorcycle and startle a crowd. The props change. But the circus, ladies and gentlemen, remains. ❐

A touring circus in Spain (1984).

ALICE VAN BUREN
is an American essayist who lives in Paris. She is also a book artist and painter, and has edited a number of magazines in the arts. She is presently writing a memoir, *A Wandering Gentile*, some of which has appeared in the literary magazine *The American Voice* and has won her a citation from PEN International for work in progress.

Brightening the city

by Juan Carlos Langlois

WITH the rapid spread of industry, the exodus from the countryside and the resultant transformation of the urban landscape, city-dwellers of the second half of the twentieth century have found themselves living in an increasingly colourless environment.

The density of urban populations, the development of complex transport systems and the proliferation of industrial wastes are among the factors that have contributed to the rapid rise in atmospheric pollution. Veiled in soot, towns and suburbs have lapsed into grimy taciturnity as an all-pervading drabness has progressively overcome the great urban complexes.

From the time of the first industrial revolution, Western societies have systematically favoured the use of sombre, neutral colours in their towns and cities, judging them to be more functional, and this anti-colour attitude has been further accentuated by the desire to imitate what were thought to be the canons of Graeco-Roman classicism. As we now know, however, the city-dwellers of Antiquity gave pride of place to colour; the vision we have of the temples and market-places of old, built solely in white marble, is mistaken. On the contrary, judging by the rich and subtle palette found in the art of very ancient civilizations, the use of colour as a symbolic language seems to have been an important cultural development.

In more recent times in the West, Romanesque and Gothic architecture also made great use of colour—as witness the cathedrals of Siena, Florence and Venice, with their stained-glass windows, frescoes, mosaics, and precious coloured marble.

The façades embellished with traditional paintings still to be seen in many countries today, are an indication of the extent to which the peoples of those countries nourished their spiritual, imaginative vision through contact with a world of colour. The extraordinary richness of this world is to be seen in the cities of Islam, Greek villages, Thai Buddhist temples, the fishing villages of the Caribbean and the mud edifices of Africa and the Middle East, to name but a few examples.

Sensitivity of this kind finds little place in the monotonous environment of the great contemporary conurbations. Fortunately, in recent decades, the notion of bringing colour back into building projects has been gaining ground. The modern vision of the city implies a rediscovery of the role of colour as an invaluable aid to architects and town-planners, enabling them either to emphasize or minimize space and volume.

MURALS AND TROMPE-L'ŒIL

Bold and judicious use of colour has an important role to play in street art. In the bustle of encounter, exchange and dialogue that the street engenders, façades, doorways, windows, pavements and urban fittings, decked out in colour, provide a favourable background for a revived "urbanism" in search of a new form of "urbanity" in its original, positive sense. The whole city becomes more understandable and

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A street in La Boca, a working-class district of Buenos Aires (Argentina).

more convivial as colour, the poetry of the street, triumphs over drabness.

Murals and trompe-l'œil façades are gradually making a come-back. Sometimes they strike a chord in the collective memory by alluding to an event in the history of a district, a city or a country, or by recalling the temporary decors with which the streets were once transformed and embellished to mark political, religious or artistic events.

The first great manifestations of mural art of the twentieth century are to be found in the work of three Mexican artists—Diego Rivera (1886-1957), José Clemente Orozco (1883-1949) and David Alfaro Siqueiros (1896-1974). In the 1920s, in quest of a form of art that would be monumental and heroic yet human and popular, they began to paint gigantic frescoes that retraced the major episodes in the history of Mexico and in the revolution of 1910.

Their initiative caused a great stir and brought them many commissions for similar works in Mexico and, later, in the United States, where they inspired a vast programme of publicly financed commissions designed to provide work for American artists gravely affected by the economic crisis of the 1930s. More than 2,500 murals were completed over the next few years under the aegis of the New Deal, initiated in 1933 by President Franklin D. Roosevelt.

In 1967, a mural conceived as a "collage" of portraits, photographs and verse was created on a derelict building in the southern suburbs of Chicago by a group of black American artists headed by William Walker. Entitled Wall of Respect, it paid tribute to public figures who had fought for civil rights for blacks. This initiative, which was followed in other American cities such as Los Angeles, San Francisco, Balti-

The wall of a house in the Indian city of Benares, on the Ganges.

more and New York, marked a new point of departure for mural painting.

During the 1960s, the creation of murals in public places became the spearhead of an authentic popular art movement which responded particularly to the need for expression felt by community groups to whom access to visual creativity had previously been barred.

A more recent phenomenon has been the renewed popularity of trompe-l'œil, which has developed in reaction to a form of architecture that has shown an exaggerated predilection for the bare wall. Widely employed from the sixteenth century following the adoption of geometric perspective—but already used much earlier, as the frescoes of Pompeii attest—trompe-l'œil is coming back into favour in modern urban design as one of the best ways of combining dream and fantasy with the useful and the functional.

Improving the quality of life in the urban setting is one of the prime objectives of street art. The aim is to provide the city-dweller with the opportunity to participate collectively in the rebirth of a more colourful environment. By its very nature as shared space, the street lends itself to collective creativity. Proof of this is to be seen across the world in the growing number of wall paintings which young people, artists and educators have collaborated to create.

Those whose task it is to use colour to rehabilitate or bring life to communal space should try to involve local people in their projects. Whether it be in historic centres or in suburbs, near industrial complexes located on the outskirts of cities or on big housing estates, space must be found to allow collective creativity to find an outlet through the use of colour, as part of a process of renewed community dialogue the imperative need for which becomes daily more apparent.

Colours that calm

It is now recognized that if people are cut off from the colours natural to their environment they become more aggressive. To stop this from happening, children and teenagers must be taught how to see, to use the faculty of sight, that key instrument of understanding. Research has already been done on the influence of colour on the behaviour of individuals and communities. It should be pursued further and its results made more widely known.

This is not to say that the time is ripe to apply therapeutical methods based on the use of colour. Nevertheless, many experiments have already demonstrated the far from negligible role colour can play at key stages in many scientific, technological and artistic activities. There is, however, a danger that, for want of sufficiently rigorous projects, the reintroduction of colour into the urban landscape may

Snow sculptures carved as entries for an international competition held in 1991 at the French ski resort of Valloire (Savoie).

lead to a chromatic cacophony, particularly on the edges of cities.

On the other hand, when systematic use is made of blended colours that are predominantly white, grey or brown, this soon results (with the help of pollution) in a relapse into a new drabness. Bright colours, judiciously used, can enhance a litter-bin, a building or an entire neighbourhood. In the same way major construction—industrial buildings, bridges, reservoirs, road or rail infrastructures—can become the basis of a new form of decorative expression. One example of this is the way in which the bridge at Vierzon railway station in France has been painted (see box). Following a colour scheme established by artist Christiane Groud, this imposing grey metal structure has been repainted in strong, bright colours. The marriage of iron and colour gives the bridge an interest, a fascination even, rarely found in this type of utilitarian edifice.

Colour can also help to save, rehabilitate or give new life to areas doomed to demolition, dereliction or anonymity. This was the case of the working-class area of La Boca, in Buenos Aires (Argentina) which changed totally after its wood and corrugated iron houses were repainted in contrasting shades. This project, carried out some fifty years ago by the painter Benito Quinquela Martin, himself a resident of La Boca, gave a new sense of identity to an area which had previously been lost in an urban complex that today has over twelve million inhabitants.

A district of San Francisco provides another example of what can be done with colour. The bright colours selected for the redecoration of a group of Victorian-style houses strikingly enhance their pediments, columns, friezes and bow-windows, creating a remarkable sense of joy and well-being. ❐

Sur le pont de Vierzon...

by Christiane Groud

The bridge at Vierzon railway station in central France, with its echoes of the revolutionary innovations of Gustave Eiffel, the builder of the Eiffel Tower, was looked upon with a mixture of awe and admiration when it was opened early in the present century, although it also had its critics. It is an imposing structure measuring 97 metres long and 11.7 metres wide, with a 9.5-metre-high vertical central girder. It was designed to carry a road over the railway station, so that pedestrians walked both across and beneath it. As the years went by, it became coated with grime from the old steam locomotives and was relegated to being a mere functional object that people scarcely noticed any more.

At the imaginative prompting of the cultural centre in nearby Bourges, the bridge should now regain its rightful place as part of the recent heritage of Vierzon and its region, as a fine example of the use of metal in early twentieth-century architecture.

The first step in bringing it back to life was to give it some colour. Christiane Groud, the person responsible for this bold project, tells the story in her own words:

A BURST OF COLOUR

THE bridge's girders, with the impression they give of dancing on air, form a giant sculpture which people no longer seemed to notice. I thoroughly enjoyed the challenge of trying to present this large metalwork structure, which resembles a giant piece of Meccano suspended from the sky whose light it reflects, in such a way that it would be possible to see the colours from far away.

I chose yellow first, because it is the colour of the Sun, which goes back to the very beginning.

Then I took crimson, because of its associations with blood and violence, in memory of the Occupation which cut France in two during World War II, when the demarcation line passed right through Vierzon. But red also stands for love, because there was the Resistance and the striving of people to hold up their heads in dignity again.

The colour blue I saw as representing an outstretched hand seeking the land of hope in the skies.

Last, I chose green, the only non-primary colour. The bridge does not cross water but straddles railway tracks, which constantly recur in our dreams of other places and other times. From the depths of its foundations, it pays court to the earth and the surrounding landscape.

Just daubing on the four colours at random was out of the question because the interlocking pattern of the girders would never have allowed it. There is something deliberate about the way they are dovetailed together that creates an impression of calm and balance. The colours I chose had to stay faithful to the innermost movements of the giant framework.

Perhaps I should add that, all the time I was working on the design, the bridge's innumerable parts seemed to be playing tricks on me. I had to make a large number of sketches before I could come to terms with this testing project, whose effects primarily stem from the fact that the colours beat in harmony with the ironwork, The wind, Eiffel's other close accomplice, did the rest.

This facelift formed part of Vierzon's attempt to rejuvenate its image, which had already involved redesigning the town centre and renovating the railway station. The bridge, which connects the area where the schools are situated to the heart of the old town, could at the same time be said to create a bond between the generations. It is now a more agreeable sight for its regular users, as well as for visitors and the occasional passer-by. Through the sheer impact of its colours, it seems to stand out in relief, brightening up the landscape and putting to shame the drabness of everyday life. ❐

CHRISTIANE GROUD is a French artist who has enlivened the French urban and industrial environment with many murals and other designs. She is currently participating in the Cité de la Création, a muralists' co-operative whose work was recently recognized by UNESCO when the Tony Garnier Urban Museum in Lyons was adopted as a project within UNESCO's World Decade for Cultural Development (see page 31).

The Chicanos—muralists with a message

by Annick Treguer

"Why paint in the street?"

"Because there aren't any museums in Los Angeles"

THIS snatch of dialogue between Chicano artists in Los Angeles helps to explain the explosion of mural painting in the United States since the 1970s, particularly in California and throughout the southwest.

Mural painting was the first manifestation of what is now generally referred to as Chicano art. Chicanos are people of Mexican origin who are brought up and live in the United States. The word came into general currency in the 1960s. Previously it had only been used in the "barrios"—the Mexican districts of the towns and cities in the southwest of the United States. Mexican-Americans themselves adopted it as a gesture of pride in face of American society, on the sidelines of which they mostly tend to live. As the French writer Pascal Letellier has noted, "it was a time when all kinds of minorities came to the fore, the time of the struggle for civil rights, the era of opposition to the Viet Nam war," when "the Chicanos discovered an identity and an ideology, aided by the student movement in the Californian universities".

The muralists of the Chicano movement took over the visual language of the young Chicanos of the barrios, giving it new stature as they transformed and embellished the urban landscape. In the early 1970s the walls of newly-constructed buildings served as huge

canvases to bring word of the Chicano movement to the residents of the Mexican communities. The walls became living museums, carrying a message everyone could understand.

Graphics had always been a form of self-expression used spontaneously by young Chicanos, who would cover walls with graffiti and with "placas"—words or symbols that identified themselves and their gangs. It was easy to dismiss this activity as vandalism, but in fact it expressed the frustration of marginalized groups and frustrated individuals. In the same way, the mural artists began, via their support for the Chicano political and cultural movement, to speak out for a culture that had long been forgotten.

The young Chicano artists got together to work with the local barrio communities. Pascal Letellier describes the great frescoes that resulted as "a savage, mystical, realistic, flamboyant iconography that links up with the great tradition of Mexican mural art of the 1930s, with Orozco, Rivera and Siqueiros". They also set up group workshops. Cultural centres of the "raza" (race or ethnic group), Hispanic America's unifying concept, became more and more common. This was a golden age of community art, art in the street.

Two Californian communities provide good illustrations of what was going on. The murals produced in each were the result of close collaboration between the residents, both young and not so young, and the artists. One is Estrada Courts, an East Los Angeles barrio-ghetto that consists of small public-housing blocks and has the highest concentration of Chicanos and Mexicans in California. The other is Chicano Park in southern San Diego, a district at the intersection of two freeways that cut the Chicano barrio in two.

Estrada Courts

The appearance of Estrada Courts improved noticeably between 1973 and 1976, when murals were painted on a number of blind walls. Directed by artist Gato Felix, this renewal project was originally intended not just to make the barrio more attractive but also to provide an outlet for the energy and talents of young, out-of-work Chicanos who were drawing graffiti that were in many cases destructive. The murals depicted Mexican subjects, boosting local people's confidence by putting them back in touch with the roots of a culture that was largely ignored in North American school curricula. In this way aesthetics and culture were brought together.

Pre-Columbian themes, intended to remind Chicanos of their noble origins, are common. There are motifs from the Aztec codices, gods from the Aztec pantheon, allusions to the Spanish conquest and images of the Virgin of Guadalupe, a cherished Mexican icon.

Two murals represent important moments in the history of the Chicano movement, linking Estrada Courts to recent history. Protest banners of the years 1965-75 float on one façade over a bucolic scene representing the life of a poor Mexican agricultural labourer before his arrival in the United States. Another splendidly recalls the Chicanos' ethnic and cultural origins: it shows an Aztec, a conquistador, a Mexican, a

Above left, a mural at Chicano Park near San Diego (California) makes a colourful backdrop for a group photo.
Below, motifs from Aztec manuscripts feature on a painted wall at Estrada Courts, Los Angeles.

Two views of Estrada Courts. Top, a wall painting evoking the cultural origins of the Chicanos.
Above, a painting of the Aztec goddess of the Earth, Coatlicue, adorns an expressway pier.

ANNICK TREGUER, who teaches Spanish at the University of Paris III (Sorbonne Nouvelle) has been interested in the culture of the Chicanos for many years. Most of her research is focused on Chicano theatre and murals, on which she has lectured in France and the United States. She took part in an exhibition on Chicano culture held in Nantes (France) in 1989, and is currently preparing a work on Chicano mural painting between 1970 and 1990 which will be published by Presses Sorbonne Nouvelle.

mestizo and a Chicano, recognizable from the scarf he wears round his head, descending from a pyramid to join hands in planting the flag of the Chicano movement, a black eagle on a red background, on American soil.

Apart from these few exceptions, which reflect the political concerns of the Mexican minority in the United States, nearly all the fine murals in Estrada Courts are purely decorative, depicting jungle animals, fish, mountain landscapes and similar subjects.

Chicano Park

The Chicano Park paintings are very different in the sense that they have a special place in the history of the district where they were produced. They represent some of the finest examples of popular mural art, directly inheriting the great Mexican tradition of the 1920s and the 1930s.

On two occasions the inhabitants of the San Diego barrio were evicted and expropriated to make way for the building of new roads. They resisted actively, and in 1970 their campaign to prevent the heart of the barrio from being dehumanized or destroyed was supported by militants of the Chicano movement. In the same year the city authorities abandoned their attempts to locate a scrap-iron depot there and restored the district to its inhabitants.

In these circumstances a historical monument was born. What had been a hideous forest of concrete pillars soon became a pleasant and attractive place, a park decorated with paintings of remarkable beauty whose subject-matter was critical, even subversive. Each year the 1970 victory is commemorated by a festival and political meetings, which provide an opportunity to start new paintings.

Here too pre-Columbian motifs are plentiful, among them an extraordinary pillar representing the Aztec earth-goddess Coatlicue. Such images are not merely decorative: they increase the prestige of Aztec and Mayan culture, notably through depictions of pyramids, a recurrent symbol of the great Meso-American civilizations, and of muscular Indians crowned with feathers, emblems of nobility and wisdom.

The murals also reflect a budding political consciousness. The two frescoes decorating the freeway access ramps are a veritable gallery of portraits of revolutionary heroes, featuring important moments in Mexican and Chicano history. They provide a selective vision of recent international history. Alongside César Chávez, the non-violent defender of the rights of Mexican agricultural workers, who is shown addressing Chicano crowds, there are landscapes and episodes from the Mexican revolution interspersed with portraits of Picasso, Santana, Che Guevara, Diego Rivera, Benito Juárez, Hidalgo and Fidel Castro.

Pictures of the struggles of peasants and workers from the Mexican past, among them Zapata's guerrillas, are an incitement to resist discrimination. Some of the motifs are given a Chicano gloss: putting Mexican images in the new North American environment helps reinforce Chicano social cohesion. Two symbols that are ubiquitous at Chicano Park have a similar function. One is the Virgin of Guadalupe, who plays a unifying role for Chicanos and for Mexican immigrants. The other is the flag of César Chávez's movement, bearing the black Aztec eagle. Images reflecting another Chicano concern, for an educational system suited to the needs of their children and of Mexican immigrants, are also common

An authentic pictorial tradition and a set of historic circumstances have come together to make the walls of Los Angeles and of San Diego, new cities of seemingly limitless growth, canvases that express vibrantly the long-standing and ever-growing Mexican presence in the United States. ❐

Getting the show on the road

by Françoise Gründ

PEOPLE take to the streets for many reasons. They may be angry or afraid, or they may want to take part in a civic or religious festival. Often the idea for a festival comes from above—from the authorities, who invite the people to go out into the streets. Such events are politically inspired, for a festival can be an astute way of arousing public opinion while also keeping it carefully channeled. This type of festival provides an opportunity for the relationship between the people and their rulers to be assessed.

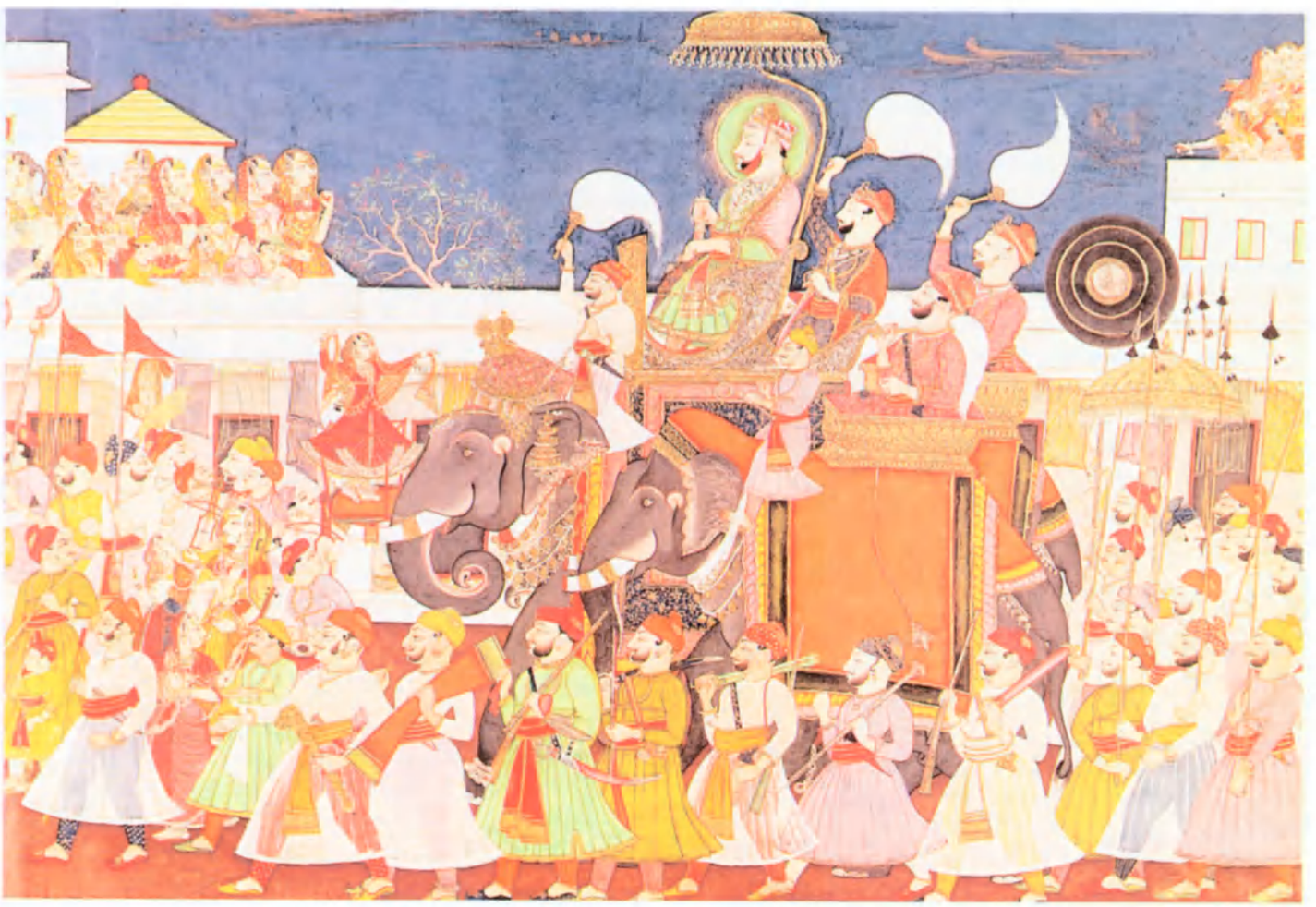
To organize a festival, the authorities simply give the word. The people are free, for a time, to take control of their surroundings and bring fresh ideas to the urban environment. Who could refuse such an offer?

At once the festival machinery swings into action. Its efficiency will provide a measure of the city's vitality, and will also convey a coded message about its power structure. While the authorities seek to mobilize enthusiasm for a memorable achievement, the citizens have the chance to express their creativity by devising heroic combinations of sound, movement and (if the festival takes place at night) light. Theirs is a collective effort, though it is normally made up of individual flashes of inspiration.

Parades and pilgrimages

Ancient Rome had its triumphal processions, for which architects, armourers, and scenery and costume designers devised visual and sound effects intended to stir up patriotism and make the spectators feel gratitude towards the victors and hatred or pity for the vanquished. The processions became such important events that stone steles and commemorative arches were built for them.

Renaissance Italy staged sumptuous celebrations for the gods of the theatre. Extraordinary processions—wheeled machines, tanks of scented water, monumental thrones carrying the stars of the first operas, dance-floors carried



An Indian painting (c. 1850) depicting Raja Ram Singh and his son in a procession.

on men's backs, and catapults made out of precious wood and designed to hurl human cannonballs—would make their way through the city to the sound of silver trumpets. Hundreds of actors took part, wearing make-up and all kinds of finery, their heads crowned with vine-leaves and feathers. From time to time they would stop to declaim verses or intone eulogies.

For centuries past northern India's holy city of Benares has restaged the great Hindu folk-drama of Ramlila. Each year millions of pilgrims cram together on five successive nights to watch the combat between good and evil. Actors and audience mingle in an arena that is more than a kilometre long. Lofty mobile platforms enable the spectators, who know the text and the music by heart, to live every moment of the play. The crowds, the dust and the noise provide a benediction. The spectators feel they have been in the presence of the gods and have acted alongside them, and when they go home on the morning of the sixth day, they are convinced that they are the better for their outing.

Something similar may have happened in Malta in the sixteenth and seventeenth centuries, when the Christian Knights Hospitallers took to the streets on the orders of their Grand Master and held a military and religious procession that was executed with music and style. The knights sang and acted, and performed operas at certain specially built sites. Part of the power structure thus turned its hand once a year to street theatre. Power had to be publicly manifested to strengthen the people's faith.

Carnivals or concert-halls?

Nowadays towns and cities are taking over the state's role as sponsors of outdoor events. A mayor can affirm his independence and authority by organizing and paying for a spectacle that will inevitably be covered in the media.

Even the Rio carnival is today sponsored by the city authorities, in conjunction with the Brazilian Ministry of Tourism. There are grandstands packed with European and American visitors who pay to spend hours watching thousands of dancers in spangled costumes, the winners of the samba-school contests. A more spontaneous carnival takes place in the working-class districts of Rio, but in a sense the official parade is a betrayal of its origins now that it has become competitive and people have to pay to watch it. At least the stars of the show today belong to the most underprivileged classes, whereas at the beginning of the century it was the wealthy who took to the streets in a brightly costumed annual display of power.

The Fiesta del Gran Poder (Festival of the Almighty) in La Paz (Bolivia) has only existed officially since 1985. In fact the Indian population of the poorer quarters high on the hillsides had long held an annual procession in honour of a figure of Christ the Almighty in a small local church, which they credited with miraculous powers. The procession was traditionally a modest affair, followed principally by Aymara Indians wearing masks and woollen shawls. Its focal point was a masked and costumed dancer who would gyrate convulsively to exorcise the sins of the little community.

All that is now changed. The event has become an organized fiesta that takes over the whole city. The sacred procession has been turned into a light-hearted pageant featuring folklore groups from many countries. Contained within security barriers and overlooked by covered grandstands for official guests, it follows a route that ends in the fashionable districts down in the valley. Television cameras record the proceedings, which spectators are no longer permitted to join. Masked dancers still take part, and they are as beautiful and impressive as ever; but now they only serve to bring back colourful memories of the past, and to give tourists the chance to take dramatic snapshots against the backdrop of the eternal snows of the Cordillera Real.

A Dogon funeral procession in Mali.

In France the Festival of Music held each year on 21 June has become a national event since 1981. The streets, bridges, open spaces, gardens and quays of Paris are transformed for the day into improvised concert-halls where amateur musicians of all kinds, from flautists to opera singers, can perform in public. A delighted city savours its creative talents, and passers-by suddenly discover that they are music-lovers and musicians.

Yet each year more and more platforms and stages are put up in the most fashionable quarters of the city for professional musicians and star singers performing for money. The concerts are nonetheless free, and the public

Scene from an open-air performance by India's Jagran theatre of a political satire denouncing the pressures that voters may encounter.

flocks to them. Meanwhile the amateur flautists still play in the streets and alleyways, and in the suburbs and in provincial towns. Yet as the festival increasingly becomes a media event, the popular enthusiasm of earlier years is waning. People's hearts are no longer in it.

The Festival has grown out of cheerful and spontaneous anarchy into an organized event. Advance booking, complete with favoured access for the privileged, has replaced the freedom and spontaneity of earlier days. This urge for order and stability is in marked contrast to the original intention, which was to encourage creativity and self-expression, not to produce a performance. In this case, the authorities have been upstaged by the media, the artists' agents and record companies.

Winning back the streets

The Bread and Puppet Theatre in the United States and India's Jagran Company are examples of initiatives which go against the trend for state sponsorship.

It was during the Viet Nam War that Peter Schumann took his troupe out onto the streets of New York. An important event in theatre history, this original step had a considerable impact in the United States. In the next few years, its huge skeletons and monstrous mannikins wearing gas masks, performing to the sound of sirens and lugubrious drumming, became familiar sights in the busiest parts of Manhattan. The puppets carried gigantic images of death and rocked simulated cadavers of Vietnamese babies. The attention of America was caught by this protest whose imagery was as violent as its intentions were pacific.

The Bread and Puppet Theatre made a comeback in 1975, with a protest against the US bicentenary celebrations. The formula was unchanged, mixing masked actors and puppets, some of them five metres high.

In India, Alok Roy followed a similar path. He took his troupe of twenty actors, all of them skilled mimes and musicians, to the slums of Delhi and later to those of other Indian cities. He would assemble a crowd largely consisting of women and children around a communal tap or on a disused railway line or piece of wasteland. The actors' faces were plastered with white make-up and had grossly exaggerated features, so that from a distance they looked like clowns. The troupe employed simplified and deliberately coarse gestures, pantomime routines and acrobatics to protest against everyday social injustices. Some of their shows, which were short and more or less improvised to encourage audience participation, gave advice on nutrition and health, for example showing how to cook spinach (which is very cheap in India) or to boil water. Jokes and slapstick helped spread the message; there was nothing sententious about this theatre of the slums.

Private initiatives both, these isolated attempts to reclaim public spaces were successful not just in their own countries but also elsewhere. The two groups set such high artistic standards and their impact was so strong that governments did not object to their going from strength to strength. But how many other similar ventures around the world have been held back or else nipped in the bud?

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Sri Lanka's wayside theatre

by A. J. Gunawardana

In Sri Lanka, as in many other South Asian countries, open-air entertainments are staged in cities, towns and villages throughout the land. In origin, style and content they can be broadly divided into traditional and modern, but the borderline between the two groups is often unclear.

For over 2,000 years, Buddhism has been the principal shaping force of Sri Lankan culture. Sinhala-speaking Buddhists make up nearly 70 per cent of the population and preserve patterns of worship based on the time-honoured conventions and observances of their faith. So do the Tamils, who form the minority segment of the population and are largely Hindu.

Public events connected with religious worship in Sri Lanka, whether Buddhist or Hindu, tend to take the form of processions, or *peraheras* as they are called in Sinhala. The best-known of these processions is the Dalada Perahera, a magnificent nocturnal pageant featuring caparisoned elephants and traditional dancers which is held annually in the streets of Kandy to honour the sacred tooth relic of the Buddha. This act of homage to the Buddha attracts thousands of devotees and sightseers.

Many other processions, although less grand than the Dalada Perahera, are staged at regular intervals under the aegis of Buddhist temples, shrines and other places of worship dedicated to minor gods and regional deities. Although firmly religious and devotional, they often incorporate secular and sometimes even slightly profane features. Peraheras are public acts of oblation, but they are also meant to delight the eye and the ear.

A typical perahera today consists of elephants, dancers and devotees (men, women and children dressed in white), and may include costumed characters such as veddahs or wild men. These characters act in ways designed to highlight their principal attributes or take part in tableaux depicting familiar episodes from history and religious lore. The Poson Perahera, which memorializes the introduction of Buddhism to Sri Lanka during the reign of Emperor Asoka of India, often incorporates a tableau showing the first meeting between the King of Lanka and Emperor Asoka's ecclesiastical emissary.

Sri Lankan street diversions reach their high point during Vesak, the most notable festival in the Buddhist calendar. Vesak, or Waisakha as it is known in Pali, the liturgical language of Buddhism, is the full Moon in the month of May which is reckoned to mark the birth, enlightenment and death of the Buddha.

The most striking aspect of the Vesak celebration, apart from its strictly religious side, is the centrality it accords to illuminations. Vesak is in effect a "Festival of Lights". No Buddhist home, however humble, would fail to light a few lamps or lanterns during the

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The Dalada Perahera, above, is an annual torchlit procession held in Kandy (Sri Lanka) to honour the sacred tooth relic of the Lord Buddha.

nights of Vesak. In their most characteristic form, Vesak illuminations consist of multiple arrays of electric lights that are integrated into high, elaborately decorated, arch-shaped façades known as thoranas. The lights go on and off, change colour and outline in cyclical configurations, and offer a much-loved source of visual enjoyment and wonder to the people.

But the thoranas are more than just a light show. They recount stories from the Buddhist canon, notably the Jataka Tales or Birth Stories of the Buddha. A typical thorana displays the main episodes of a story through a series of painted panels, like a kind of strip cartoon. Nowadays there is also a sound-track with voices for the main characters, a descriptive linking narration and a background musical score. The result might be described as a piece of radio drama tagged on to a set of primitive naturalistic paintings. Essentially an urban phenomenon, the thorana is an amalgam of popular art media that caters to both religious sentiment and the public taste for grand spectacles.

At the time of Vesak, wayside theatre and mime performances are also staged on specially erected platforms tall enough for the spectators to have a clear view of what is going on. No money is charged, although contributions may be solicited from the audience.

Buddhist parables and Jataka tales provide the subject matter for Vesak theatre, just as they do for thorana presentations. The stories are simply and straightforwardly told. The dialogue, a blend of the colloquial and the high-flown, is interspersed with songs. The entire "sound track" is pre-recorded on tape and

A scene from a play acted by Sri Lanka's Wayside and Open Theatre Group.

played back through loudspeakers, exactly as in the case of the thoranas. The acting is largely confined to gestures and lip movements.

Modern street theatre

While peraheras, the Vesak thoranas and Vesak theatre articulate received beliefs and value systems and assert a sense of continuity, in recent years a form of modern street drama has developed in Sri Lanka which breaks with the past and offers a critical commentary on society, on politics, culture and religion—in short, on all aspects of contemporary life.

Modern street theatre in Sri Lanka owes its existence to the commitment of a dedicated man named Gamini K. Haththotuwegama. A university teacher of literature, Mr. Haththotuwegama is inspired by a vision of theatre as a social instrument which, he believes, can lift the veils of falsehood and hypocrisy which shroud many areas of contemporary life.

Seventeen years ago, Haththotuwegama founded the Wayside and Open Theatre Group as a workshop in actor training and improvization techniques. Before long, the participants—most of them young, questing, impatient with the limits of mainstream theatre—were performing out in the open, away from the rules and rigidities of the enclosed playhouse and the proscenium arch. They went out to act for people who had neither the means nor the leisure to go to the theatre.

A typical street theatre programme consists of a number of short pieces, each lasting less than an hour. A play may be sparked off by a recent happening or it may be an old tale reinterpreted in the light of current events. One example of the Group's approach is its reworking of the "Emperor's New Clothes" motif in which the well-known parable is placed in the context of the modern mass media. While Haththotuwegama himself writes most of the "texts", there is a substantial amount of collaboration, and plays grow, change and take unexpected turns during performance. The texts include "free spaces" that can be filled with fresh material according to need. The Group is adept at getting up plays for special occasions at short notice, plays which favour liberation and solidarity themes.

There has been a high turnover in the membership of the company. Young people come and go, but a loyal core has remained. Street theatre is not done for money, although a collection may be taken to cover basic expenses such as travel and food.

One of many stories Haththotuwegama likes to tell about the Group's adventures is about the time when its members invaded a seminar sponsored by the Food and Agriculture Organization of the United Nations (FAO) and acted out a skit which mocked the delegates for indulging in excellent lunches and dinners. FAO took the point, and the performed "text" was later printed in the FAO Quarterly Bulletin. The Group mounted a similar offensive at a Family Planning Convention by presenting an "anti-pill" play which portrayed the humanitarian dimension often overlooked in social engineering.

Haththotuwegama's brand of theatre,

though it only exists on a small scale as yet, is seen by its proponents as appropriate for a country lacking the facilities found in affluent societies and where the mass of the people are too poor to afford the price of a theatre ticket. While such claims may be debatable, Haththotuwegama and his co-workers have chalked up an impressive list of achievements. The very fact that they have been able to carry on for seventeen years is itself no mean accomplishment, given the risks involved in staging itinerant outdoor performances. The Group is run on a shoestring. It has no proper rehearsal facilities and is too poor to rent any. Yet, whatever the material shortfall, it has abided by what Haththotuwegama calls "a sacred principle"—its plays are never staged for money.

THE GIFT OF THEATRE

The members of the Group go to the people bearing the gift of theatre with them, and despite their undisguised political intentions and the difficult and trying conditions under which they work, their shows are entertaining, instructive and unpretentious. They induce a mood of camaraderie and reduce the formal distance between performer and audience. The style is polyglot—dance, song, grotesqueries, mime, straight dialogue, spicy asides. Nearly every tool in the actor's repertory is employed. The cutting edge is sharp.

Paradoxically, by defying the tenets of the contemporary mainstream stage, Haththotuwegama and his associates in the Wayside and Open Theatre movement have established a connection with the pre-modern theatrical culture of Sri Lanka. The pre-modern theatres, several of which still survive, were community enterprises largely untainted by commerce. Their performances were also, for the most part, staged outdoors in public precincts or compounds. The Wayside and Open Theatre Group fits into the pre-modern mould in these respects, but its world-view is radically different.

Is wayside theatre a passing phenomenon? Haththotuwegama thinks not. He points to the support received by the Group from sponsors in all parts of Sri Lanka, and the marvellous response the plays generate. Ultimately, however, much will depend on the Group's capacity to attract and retain new blood and produce durable clones elsewhere in the country. Wayside theatre is not an easy life. It calls for deep social commitment as well as theatrical talent. The two rarely go together in the modern world.

Be that as it may, the Wayside and Open Theatre Group is a desirable presence in Sri Lanka's theatrical arena. For quite apart from the meaning and impact of its growing repertoire, it provides a necessary counterpoint to the placid aesthetic certainties of the conventional stage. ❐

A museum with a difference

"WALLS ARE THE SKIN PEOPLE LIVE IN."
CITÉ DE LA CRÉATION

IN 1920, the French architect and urban planner Tony Garnier (1869-1948) designed a low-cost housing scheme in an area of Lyons, one of France's largest cities. The scheme, which was completed in 1933, was the first complex of its type built in Europe. On account of its rational and self-contained design, this "Cité industrielle" is considered to be one of the first examples of twentieth-century urban architecture. With its almost 1,600 housing units spread over some twelve blocks, it is home to a low-income working class population of upwards of 4,000 people, most of them elderly. The quality they have in common is that they have remained loyal to the environment in which they live.

For the past four years, the estate has been undergoing rehabilitation by the Lyons branch of the OPCHLM, the official agency for low-rent housing schemes. Its inhabitants have made a point of ensuring that the work being done is a model of its kind, not only to preserve the memory of the place where they live but to project a new image, give it a fresh lease of life and add to its traditional reputation as an area where people are welcoming and live together in harmony side-by-side. One of the offshoots of the rehabilitation exercise has been the creation of the Tony Garnier Urban Museum, which has been set up on the estate at the instigation of a committee formed by the tenants and has been designed and built by a team of painters and sculptors from Lyons, the "Cité de la Création". The Museum has sixteen frescoes covering 4,000 square metres of wall-space and displaying extracts, in the form of plates and sketches, from some of the futuristic urban designs which Tony Garnier produced between 1904 and 1917. These are set out in an open-air concourse of novel design. The rehabilitation programme also provides for a pedestrian precinct, a documentation centre on Tony Garnier's work and a specimen apartment from the nineteen-thirties.

In 1991, UNESCO designated the Tony Garnier Urban Museum as a project coming under the auspices of the World Decade for Cultural Development on three grounds: the wealth of its architectural and artistic heritage; the originality of the museum design; and the mobilization of the inhabitants of the quarter in the bid to revive its "culture".

Those involved in the project unanimously agreed to give it an international dimension. For this purpose, six painters and sculptors from different geo-cultural regions will be allowed a free hand to use six wall-surfaces that are still vacant for frescoes on the theme of the "Cité idéale", in keeping with the far-sighted projections of Tony Garnier. ❐

This aerial plan of a project by Tony Garnier has been painted on a wall of a housing block in the Tony Garnier Urban Museum in Lyons (France). It illustrates two major features of Garnier's work: the orthogonal and hierarchical organization of the road system and the grouping of dwellings into rectangular blocks.

Art goes underground

by Marianne Ström

THE year 1863 was a milestone in the history of London. It saw the opening of the Metropolitan Railway, the city's first underground line. Having an underground railway, variously called the tube, the subway, the underground or the Métro, was soon to become the hallmark of a prosperous modern city. A century later, in 1963, twenty-eight of the world's cities were the proud possessors of this form of mass transit system. Today they number almost 120, and it is thought that by the end of the century there will be more than 150 of them worldwide.

The coming of the subway revolutionized the aesthetics of urban life. Many of the early stations were designed by individual architects such as Otto Wagner, who created the thirty-six pavilions of Vienna's S-Bahn, and Leslie W. Green, who designed more than fifty stations for the London tube. French architect Hector Guimard created 141 entrances to the Paris Métro. The eleven stations of the Budapest Földalatti, the first underground railway in continental Europe, were also designed by a single person. As time went by, however, subway stations came to be built in prestressed

Below: Tsertanovskaya station, Moscow (CIS); right: Civic Center station, Atlanta (USA); above right: Vastra Skogen station, Stockholm (Sweden).

Above: Port de Lille station, Lille (France).
Top, Hankar station, Brussels (Belgium).

concrete to a standard design by teams of engineers.

In the last few decades the subway has again become a fashionable showcase for the arts. When stations are built or modernized, the commission usually goes to well-known artists or architects to whom it brings considerable prestige. In many cases, perhaps, the encounter is only a brief one, a monologue rather than a dialogue. Where there is a real meeting, however, and the chemistry between artists and architects is successful, a long-term dialogue ensues.

Painted stations and grottoes

The grotto-stations which make up a third of the stations on the Stockholm subway are a remarkable example of collaboration between the arts. Hewn from granite between twenty and forty metres underground, they are the work of individual artists or groups of artists. Each one is different from the rest. All they have in common is their cave-like character. The history of sport is the keynote of the decoration at the Stadium station. The style is straightforward and the theme is presented in unmistakable fashion. It would be hard to imagine a traveller getting off at the wrong station, even if he could not read its name.

Let us take the Brussels Métro and stop off at Hankar station. The walls and ceilings are decorated with a vigorous painting executed in bright, strident colours. The striking communicative power of this monumental work, *Notre temps*, by Roger Somville, prevents it from being overwhelmed by the heavy concrete volumes of the architecture.

The play of light

Toronto's Glencairn Station is a tour de force of lighting as much as architecture. Light pouring through stained glass vaulting, painted in vivid colours by Rita Letendre and entitled *Joy*, suffuses the whole station. At Yorkdale, another Toronto station, Michael Hiden's *Rainbow* is a veritable firework display. An electric system consisting of fluorescent tubes inserted into the arches of the vault lights up from one end of the station to the other whenever a train passes. In the United States, at Atlanta's Civic Center station, we find the same play of light, but this time it is natural. Two maintenance passages run beneath glazed arcades. To camouflage them, artist Paul Freundt, working in collaboration with the architects (Reynolds and Partners), made twin painted-steel sculptures, each measuring

Top, Avtovo station, St. Petersburg (CIS); above, a station on the Beijing underground; right: remains of a circular altar, at Pino Suárez station in Mexico City. The altar once formed part of a pre-Columbian temple.

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more than 47 metres and weighing 21 tonnes. They project a profusion of colours through the vaulted space and refract the daylight into a multicoloured display.

Palaces and treasures

Some of the stations on the Moscow underground can only be described as palatial. One of them is Komsomolskaya station, with its resplendent baroque decor and fairy-tale lighting. Designed by architects Shchusev, Mokorin and Zabolotnaya, it was built in the 1950s. At Tsertanovskaya station, built in 1983, a woman architect, Alioshina, has created an area where the light effects bring to mind Gothic cathedrals. Avtovo station in St. Petersburg, with its magnificent portico, is equally impressive.

Lille, in France, is a city which has only recently built itself a Métro, in this case a fully automatic driverless "ghost train". Here too the arts have been given plenty of exposure.

Louvre station on the Paris Métro displays copies of masterpieces in the museum above. When it was inaugurated in 1967 it sparked off a fashion for "cultural" stations. In Rome the works of art that cover the walls of Termini station are genuine ancient mosaics, while in Lyons (France), Gallo-Roman remains unearthed during excavations for the Métro are on show at Bellecour station. Architecture has pride of place in Mexico City, where travellers at Pino Suárez station can admire the base of an Aztec pyramid.

Subways are increasingly being used as a meeting place of the arts. In the last decade, the London tube has embarked on a vast renovation and modernization programme. Similar schemes are underway in the Paris Métro and the German U-Bahns, where art exhibitions are often held. Each subway city has a special feature of its own. The traditional tilework for which Portugal is celebrated is prominently displayed in the stations of Lisbon. The New York subway is being redecorated. Beneath the vigilant eye of "Arts on the Line", the Boston subway is setting off on new rails. Chicago's overhead railway, the Loop, remains faithful to its *fin de siècle* image.

Our last train stops in Hong Kong, where the subway system is so smart that only the well-heeled can afford to take it. Here the subway has ceased to be the "popular" mode of transport it has always been since it first puffed its way into the history of public transport. ❐

Music out of doors

by François Bensignor

He is below my window now, at noon. With the coming of the fine weather he has returned to his old haunts, like the swallows. He takes up his pitch at the crossroads in the sunlight, cranks the handle of his barrel-organ and sings the songs of old Paris, songs of the Commune and the people and love affairs that go wrong. I find myself almost unconsciously singing along with the choruses, as if I had always known them. But in fact who does still remember these old songs now, if not some inner voice or this anachronistic street musician?

Down there on the pavement, people are wrapped up in their own problems. Few stop. Some smile as they pass by; others walk on with their heads down, scowling. The singer is unfazed. He just puts another perforated strip in the machine and goes on singing. Sometimes he is off key, but never mind. . . . Cars pass, office workers head for lunch, gangs of children form and disperse. Sometimes someone even stops to put a coin in the cup fixed to the barrel-organ.

But in the age of the Walkman, the street musician is playing not so much for the money as to keep alive a culture attacked on every side by the modern world of property developers and traffic jams. His long hair and red scarf, the ragamuffin's cap pulled down over one eye, may look like fancy dress, but they are really a way of letting passers-by

Barrel-organ players in late 19th-century Germany.

know that Paris still belongs to the people who live in it. For the old street-songs are part of its soul, and that soul will never die as long as the melodies of the past can still be heard.

From street-singer to rap artist

In the old days when the wireless was just a hobbyist's plaything, street-singers served as loudspeakers, popularizing the latest songs and selling the sheet music that went with them. At home after Sunday dinner, families learned the tunes by heart. Paris used to sing.

In Jamaica, the sound systems of the 1950s and '60s served a similar commercial function. Perched on trucks parked strategically at crossroads, in markets or shopping streets, they boomed out the latest hits. A disc jockey would improvise a sales pitch over the microphone to the beat of an instrumental number. Although the original intention was to sell records, several musical techniques grew incidentally out of this custom, notably "toasting"—improvised rhythmic monologues spoken over the instrumental sections of a record—and talkovers, in which the disc jockey completely reworked the track, substituting his own rhythmically stressed words in place of the lyrics of the original recording. Toasting demanded the skills of the fairgound barker or street hawker; talkovers were spoken art, rhythm turned into music.

These two Jamaican inventions served as models for "rap", today's street music par excellence. Like other musicians before them, rappers developed their art in the street before they had access to production facilities and commercial outlets. In New York, in the Bronx and Harlem, the first rappers began in the mid-1970s to organize "block parties" in the streets for the inhabitants of blocks of flats. A sound system would be installed on the pavement or maybe in the window of an apartment. Disc jockeys challenged one another over the turntables, rappers competed in verbal virtuosity, dancers devised wild movements, graffiti artists brought colour to dirty walls.

Urban soundscapes

Shut up in a club, street music loses its special identity. In a recording studio, even when simply relayed by microphone, it has to pass through the Caudine Forks of electronics, which rob it of some of its vitality. Street music can never really be replicated, for it is an art of the moment, inseparable from everything that is going on around it at the time of its creation. It needs space.

Some groups have found ways of integrating this urban dimension into their music. Anybody who has attended one of Urban Sax's performances will recall how this troupe of saxophonists, dehumanized behind their white masks, literally take over the venue in which they are appearing. They have played from gondolas in Venice, slid down from the roof of the town hall of Groningen in the Netherlands, taken possession of a square in Stockholm and conjured up strange water effects for the Neptune Fountain in the park of the Palace of Versailles.

Members of the Abron people of Côte d'Ivoire take part in the yam festival.

Their strategy is that of the spider weaving its web. Groups of saxophonists move among the crowd, playing repeated phrases in harmony with one another. The audience is wrapped up in a strange world in which sounds come from far and near, some so close as to brush up against the listener. As the performance continues, the spectators' sense of musical space becomes more precise. However well they may know the spot where the performance is taking place, it soon starts to feel unfamiliar. Its volumes stretch or become fixed. The music makes the street breathe, gives it body.

Before the development of this kind of modern participation art, brass bands, parades and traditional processions (themselves often sources of inspiration for artists) provided—as they still do—a similar sort of social theatre for the cities. In this case, however, the surrounding architecture shapes the soundscape more than the movement of the sound-source.

For example, the atmosphere of a Puerto-Rican carnival coming down Fifth Avenue in New York between two rows of skyscrapers is very different from that of a festival of polyphonic vocal music in the pedestrian precinct of the old walled town of Bonifacio in Corsica. Even though the participants may share the same enthusiasm, the architectural surroundings profoundly modify the effect produced on the audience.

In the first case, the diffusion of the sound along the immense straight avenues creates a

feeling of evanescence, a fleeting vision that disappears as soon as the spectator leaves the parade. The event is just one of thousands that have no connection with one another. The sound is channeled between icily reflecting glass façades running in parallel lines that look as though they should meet at infinity.

In the Corsican festival, on the other hand, everything contributes to an intense sense of communion: the narrow streets, the stone paving, the carved wooden doors, even the intricate web of houses and passages surrounded by its ring of fortifications. Carried by the wind, the sound of the chants penetrates every nook and cranny of this labyrinth, to such good effect that no-one can ignore the event, which becomes the whole community's business.

The wandering voice

The melodies of the sevillanas that accompany Andalusian pilgrims each year just before Whitsun on the long road towards the Virgin of El Rocío move with the procession out of the city streets to the countryside beyond. There they mix with birdsong, the squeaking of the wheels of the decorated ox-carts, the clatter of horses bearing costumed cavaliers with their girls riding pillion behind them, the murmur of streams heading seaward through the sands of the Guadalquivir delta. The street turns first into the open road, then becomes a pathway, then a track. The music is the more profound for it. It has a faraway lilt that recalls the music of nomads.

I should like to recall here an incident engraved on my memory as the most poignant musical experience I have ever had. I was travelling in Afghanistan at the time. The local bus I was riding had stopped for the night, and along with the other passengers I had got off to find something to eat. The road lay along the rocky Tarnak valley. The sun had gone down behind a barrier of low, eroded hills stretching far away in the west. We travellers made do with a simple meal eaten in the open air on a large paved terrace surrounded by a low wall and lit by a few lightbulbs. After I had gulped down my food, I decided to go and stretch my legs.

Away from the electric lighting, I began to appreciate the wonderful clearness of the night. A man spoke to me as I strolled by. He

Urban Sax hold a concert in Paris, 1985.

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was squatting down in the Afghan manner. I offered him a cigarette, an easy way to communicate when you don't speak the language. From his linen coat and staff, I took him for a shepherd. Once he had taken a last puff on the cigarette, he suddenly started to sing. His voice rent the silence of the night, rising with such extraordinary strength and beauty that it seemed to fill the vaults of the heavens and echo in their pure, ultramarine heights, encrusted with thousands of stars.

No song I had ever heard had affected me so profoundly. The melody carried a message of salvation and benediction from the whole nomad race for one little foreigner brought by chance to those arid lands. It said more than any book or any speech about the shepherd's way of life and his cosmic rapport with nature. I will always treasure that unique moment of intense communication with those proud men of the high plateaux.

An inseparable companion

A simple refrain carried on the wind can express the essence of an entire way of life. How many masterpieces have flowed from the flutes of goatherds or camel-drivers to vanish into thin air? Music born in the dust of the mountain trails is ephemeral. Yet it is also the truest music, the closest to life.

If you ask musicians how they composed their finest pieces, many will tell you that they got their inspiration while walking. Some fill their pockets with scraps of paper on which they scribble phrases and fragments of melody as they come into their heads. Others, more up-to-date, never go anywhere without dictaphones, which are even more direct and convenient than paper for capturing ideas, moods or just evocative sounds.

Walkers know that, when they stride out to the rhythm of their breathing, it never takes long for some tune or other to fall in step with them in their mind. The swelling of the lungs easily transforms itself into the skirl of bagpipes leading Scottish highlanders over the moors to some glorious encounter with destiny. Or maybe the rhythm of the strides suggests the bala of a griot giving heart to Bambara warriors marching out to do battle in the savannah. For there is no moment of African life that does not have its own music: even beyond life, there is a music for death and to sustain the soul in its extraterrestrial wandering. Music floats down the river with the canoe, fertilizes the fields with the cultivators, bobs on the water with the fishing-boats, speaks through the forest spirits. Everywhere men, women and masked dancers caper to its rhythm.

Can one still talk of it as street music, when it is the voice of the street itself, even down to the vocal intonations that shape the music of the tongue the people speak? Here music is part and parcel of a whole way of life. It carries within it memory and knowledge, reality and myth. It is society's cement, the inseparable companion of the human race. ❐

The Festival of Music in full cry on a Paris square, 1988.

From left to right, Frederik de Klerk, Abdou Diouf, Nelson Mandela, Henry Kissinger and Federico Mayor.

UNESCO makes joint award to Nelson Mandela and Frederik de Klerk

Nelson Mandela and Frederik de Klerk are the first winners of the Félix Houphouët-Boigny Peace Prize. Named for the President of Côte d'Ivoire, the award was established in 1989 to encourage individuals, bodies or institutions that have made a significant contribution to promoting, seeking, safeguarding or maintaining peace through education, science and culture. The jury was chaired by Dr. Henry Kissinger, former US Secretary of State and himself a Nobel Peace Prize laureate. The award ceremony was held on 3 February at UNESCO Headquarters in Paris, and was attended by President Abdou Diouf of Senegal.

The speeches of the two award-winners, the chairman of the jury and the Director-General of UNESCO were recorded by UNESCO Radio (see page 43). The following extracts are taken from their respective addresses.

■ **DE KLERK:** The time has come, also for South Africa, to come back in from the cold and to play its proper role, which will be a constructive one in Africa and in world affairs. Mr. Director-General, I hope that the award of this prize will also bring South Africa closer to all the efforts and all the plans and all the information and everything available within UNESCO.

■ **KISSINGER:** The role of every great leader is to take his people from where it is to where it has never been. No two contemporary leaders symbolize this task more than our two honorees today.

■ **MAYOR:** History is not predictable precisely because people like Nelson Mandela and President de Klerk exercise their freedom to challenge the past in order to construct the future.

■ **DE KLERK:** We in South Africa are similarly dedicated to this approach of peaceful dialogue, discussion and negotiation, and sincerely trust that we shall succeed in laying the foundations of a new nation of which all our citizens may be proud. . . . The irreversibility of the current initiatives is no longer in question. The good faith of the South African Government has been demonstrated beyond doubt.

I am sharing this platform and this peace prize with my compatriot, Mr. Nelson Mandela. We have indeed arrived at this point along very different routes, but our presence here together does, in a very real sense, demonstrate our real desire, and that of most other South Africans, to overcome our differences and embrace the future together in a new, just, reconciled and fully democratic South Africa.

■ **MANDELA:** It is a hopeful sign of the potential of my country that this year this prize is shared by two people who trace their respective political ideals to opposing poles on our national political spectrum. It is the hope of all South Africans that this joint award signifies the convergence of our aims and a growing consensus that has begun to emerge amongst the overwhelming majority of South Africans about the future direction of our country.

South Africa cries out for peace and for democracy. It is our considered judgement that we shall not have the one without the other. What we seek to build in South Africa is a society centred on human needs and aspirations.

The oppressed majority in South Africa have waged a struggle to capture for themselves the right to determine their own destiny, including the right to determine for themselves what to do with their future. The indispensable condition for that is the achievement of democracy. We consider that a goal that is worthy of the support of the entire international community. This prize to us has meaning because it symbolizes that support. ❐

The splendours and miseries of Cartagena de Indias

by Édouard Bailby

Above, the patio of the monastery of San Pedro Claver, Cartagena de Indias.

IT is a magnificent city. Its ramparts face the Caribbean Sea. Within the fortifications, dominated by the imposing fortress of San Felipe de Barajas, lies a tracery of narrow lanes dating from colonial times, lined with white houses bearing carved wooden balconies, with churches, palaces and aristocratic dwellings. The tropical atmosphere is intoxicating, with its lights, its scents of fruits and spices, its *cumbia* and *vallenato* rhythms, the beauty of its mestizo women.

Cartagena de Indias in Colombia, which is listed as a World Heritage site, contains the most beautiful architectural ensemble of any city of the Americas. A centre of the slave trade in Spanish colonial days, a port of embarkation for treasure galleons laden with gold and emeralds, a stronghold whose formidable defences held out against repeated pirate assaults, it can claim on many counts to be a place of exceptional historical interest. "It's a magical city," adds the painter Alejandro Obregón, who lives in a studio in the calle de la Factoría.

In 1501 Rodrigo de Bastidas, a lawyer from Seville, sailed into the Bay of Cartagena with a small band of conquistadors. The coast was flat and marshy. But the Spaniards soon noted that the local people—"the Indians", as they called them—were not mere hunters and fishermen. Their leaders wore golden jewellery, and their temples were full of precious stones.

Convinced they were on the threshold of El Dorado, the longed-for land of gold, the conquistadors sailed up the Río Magdalena, penetrating 1,500 kilometres towards the Andes cordillera. What they found surpassed all their expectations. In each village, the richly decorated houses of the wealthier citizens, the temples and burial places all indicated the existence of extraordinary civilizations, Chibcha, Quimbaya and others. So the Spaniards

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A street in the old city.

decided to build a port on the Caribbean to serve as a warehouse for the wealth of the country before it was loaded onto boats for the journey to Seville.

The Slave of the Slaves

Pedro de Heredia, a Madrid nobleman, laid the foundations of the city in 1533. The site was exceptional: the bay, stretching for seven kilometres, was separated from the open sea by the Bocagrande peninsula—now a district of the modern city—and by the islands of Tierra Bomba and Baru.

It did not take long for the wealth stored in Cartagena to attract the greed of the pirates who were already prowling the Caribbean. The Spaniards undertook vast public works to protect the city. The keystone of the defences was San Felipe de Barajas, which was built on the highest point of the neighbourhood. To prevent the treasure convoys from the Andes from the risk of attack on their journey to the Caribbean, the Spaniards dug a 114-kilometre-long canal, navigable for some ocean-going vessels, from the Río Magdalena to the Bay of Cartagena. It was the most ambitious engineering venture of the Spanish colonial epoch.

All these projects required a cheap and plentiful labour force. At the beginning of the seventeenth century Cartagena, along with Vera Cruz in Mexico, was granted a monopoly of the Caribbean slave trade. The city subsequently became the greatest slave market of the New World. Exhausted by the months-long sea crossing, the African captives went virtually straight from the ships to auction at the *feria de negros,* or slave market, whose vestiges can still be seen in today's Plaza de los Coches, by the entrance to the old city.

When the Jesuit Pedro Claver learned of the Africans' sufferings on his arrival in the town in 1610, he made up his mind to help them, vowing to become the "slave of the slaves". Subsequently he gave himself up body and soul to the cause. He died in 1654, and his remains now lie in the eighteenth-century church that bears his name.

The slaves brought more than just their misery with them. They also imported their culture. The traditions, songs and dances they introduced from Africa did not please their masters, so to avoid punishment they mixed Catholic ritual with animist or Islamic rhythms.

From 1610 on, the Office of the Holy Inquisition, operating from a palace whose magnificent baroque gateway can still be admired in Bolívar Square, was all-powerful. The rulers of Catholic Spain thus linked the cross and the sword, the better to impose their authority. The Inquisition's first victim was Luis de Andrea, the leader of a group of slaves who practiced their traditional religion in secret on the Popa hill, outside the fortifications. In all, 767 people were condemned for heresy before Colombia attained independence in the early nineteenth century. Five of them were burned at the stake.

An impregnable fortress

After the pirates who recognized no law at all, privateers operating in the name of the King of France or of England came to threaten Cartagena. In March 1741 English ships were sighted in the bay. The fleet was bigger than the Armada sent by Philip II to threaten England in 1588. Its commander, Edward Vernon, had under his orders 12,600 sailors, 8,000 soldiers, 2,000 auxiliaries and 1,000 slaves, as well as a regiment of 4,000 Americans led by Captain Lawrence Washington. To confront this force the Cartagena garrison could only muster 3,000 soldiers, 600 natives armed with bows and arrows and six warships. The boats were under the command of Admiral Blás de Lezo, the hero of 22 previous naval encounters.

Admiral Vernon succeeded in entering the bay and on the night of 20 April attacked the fortress of San Felipe de Barajas. De Lezo and his men resisted with a ferocity born of desperation. After a month the besiegers were forced to weigh anchor. Today a statue of the hero of Cartagena still stands at the foot of the fortress to recall one of the bloodiest episodes in the city's history.

The siege of 1741 persuaded the Spanish to turn Cartagena de Indias into the principal stronghold of their empire. It took sixty years' work to make it impregnable. The fortress itself was completely renovated, and several powerful gun batteries—among them the celebrated Twelve Apostles—were installed in it. They were linked to one another by an ingenious network of ramps, drawbridges, turrets, lookouts, cul-de-sacs and underground galleries planned to doom any attempted siege to failure. Immense storehouses were hollowed out of the rock to hold supplies and munitions. In addition, the fortress was linked to the city by a submarine tunnel.

The Spaniards did not stop at that, however. To prevent hostile ocean-going vessels from entering the bay, they closed off the principal access channel by building a kilometre-long barrier on the sea-bed between the Bocagrande peninsula and the island of Tierra Bomba. Over a twenty-five-year period from 1753 to 1778, hundreds of slaves carted rocks by the ton to the seashore to be lowered into place beneath the waves. The dyke remains in place to this day.

To put the finishing touches to the defences, the Spaniards built two new forts to guard the bay's other entrance, between the islands of Tierra Bomba and Baru. They were so designed that the guns of one fort, San Fernando de Bocachica, were directed at the masts of enemy boats while those of the opposite one, San José, aimed at the water-line. The coastal fortifications were also strengthened, and numerous storehouses known as *bóvedas* were installed to hold arms and provisions. Cartagena de Indias was now ready to take on the strongest fleets.

Behind the fortifications the city was growing. Sumptuous homes and gardens enriched it. The house of the Marquis de Valdehoyos, granted "the privilege of importing slaves" by the Spanish crown, remains the architectural jewel of the colonial era. It lies in the old city, near the Palace of the Inquisition, and now houses the Office of Tourism.

Andalusian-style houses line the neighbouring streets, where horse-drawn carriages circulate until late at night. Inter-

The Palace of the Inquisition.

spersed among the houses one finds a monastery, a baroque church, a museum. Around squares that are anything but square, arcaded buildings provide shade from the burning Sun. Tables on the pavement, a stone bench under palms, naive paintings hanging outside a shop, ice-cream vendors strolling by, then suddenly the blare of Caribbean rhythms ripe with trumpets and brass from inside a record shop: that is Cartagena de Indias.

Keeping faith with the past

The city has preserved its ramparts and fortifications as well as most of its buildings. But the sea-winds and the tropical climate have in some cases started to erode the stone. To save the most important monuments, the authorities have for the past few years undertaken a restoration programme costing more than $7 million. But work is frequently halted for lack of funds. This was the case with the cathedral clock-tower, whose foundations were laid at the close of the sixteenth century. Six hundred thousand dollars are needed to repair its beautiful, austere façade, and it is not clear where they will come from.

Work on the Heredia Theatre, built in 1911, has been similarly affected. The wood frame had to be replaced, and the monumental staircase, made of Carrara marble, needed to be taken out and completely reconstructed. Operations, which began three years ago, came to a halt again last November.

"There is no general plan for the restoration of the city," says Alberto Samudio, forty-six, one of the architects in charge. For want of funds a handful of monuments, chosen in consultation with the City Council and the Ministry of Cultural Affairs, have been given priority status.

Samudio, who is responsible for the restoration of the Heredia Theatre, spends part of his time working on old houses that have been bought by private buyers. He has just handed over a seventeenth-century mansion in the Calle de la Factoría, one of Cartagena's oldest streets, to its new owner after two years' work. The floors are of ebony, increasingly rare in Colombia, as are some of the beams; the rest are made of *guayacáu*, a still more precious wood.

Humberto Benedetti is President of the Fondo Mixto de Promoción Turística, the body charged with encouraging private investors and foundations to take an interest in the restoration of the old quarter. He states categorically that "Every house, every building, every fortress that is to be restored must be assigned a specific function. It is the only way to stop them deteriorating again." So the handsome fort of San Sebastián del Pastelillo has become the headquarters of the Fishing Club. The restored Convent of San Diego now houses the College of Fine Arts. Within the walls of the Convent of Santa Clara a 250-bed luxury hotel is to be built. The "Classic de Andrei" restaurant has opened in an expensively-restored colonial house boasting sixteenth-century tilework. The only problem with this policy is that the lack of systematic supervision by the authorities allows property developers to undertake projects that are not properly thought through, at the risk of defacing the city.

One reason why it is difficult to respect the past is because there are few ancient records for architects to consult. The director of the city's archives, Moisés Alvarez, who has twice travelled to Seville with the aid of a UNESCO grant, has grand plans. But sadly the only reliable archives he possesses, apart from a few late-eighteenth-century protocols, date from the nineteenth century. "Everything else is in Seville or Madrid, or was destroyed by the climate," he says. He has only two dusty rooms providing 100 square metres of floorspace in which to store his documents. A round table stands in the patio of the old building next to the Palace of the Inquisition. It is there that students and historians must sit when they come to consult the dossiers.

The city's historian, Eduardo Lemaître, laments the fact that he has never been able to raise the money to bring out a second edition of his four-volume history of Cartagena. The first edition, running to only 3,000 copies, is now unobtainable.

Nicolás Cury, the mayor of Cartagena, sits in a vast office in the Town Hall, which bears on its façade a UNESCO plaque placed there in 1985. "The situation is serious," he says. "In spite of general goodwill and aid from the state, the Bank of the Republic and foundations, we still don't have the resources to restore this magnificent city as it deserves. We're not asking people to give us money, simply to provide long-term credit that would let us do better than we are at the moment."

In Bolívar Square at the heart of the city, an equestrian statue of the Liberator rises up among the palms. Bolívar was given a hero's welcome when he freed the city from the Spaniards in 1821. In his speech of thanks he pronounced the famous words "Si Caracas me dió la vida, vosotros me desteis gloria"—"Caracas may have given me birth, but you gave me glory". Now a city of 500,000 people whose modern Palace of Congresses bears testimony to its vitality, Cartagena de Indias is keeping faith not just with Simón Bolívar: it is all its past that it intends to preserve. ❐

A street in the old city with the cathedral in the background.

UNESCO IN ACTION
NEWSBRIEFS

THE VOICE OF UNESCO

UNESCO Radio is a broadcasting organization with a difference. "We produce programmes on topics related to UNESCO's activities or fields of interest, which are then sent or proposed to national and local radio stations in Member States," explains Erin Faherty-Mella (USA), who, with fellow-producer Maha Bulos (Jordan), has put together a library of hundreds of feature programmes ranging in length from fifteen minutes to an hour.

Millions of people around the world listen each week to the programmes, which cover an extraordinary range of subjects, from AIDS education to the music industry in small countries, and from the wonders of the brain to the need to preserve the past.

The service is provided free of charge to radio stations, and today lists 176 subscribers who have asked to receive either tapes of all the features produced, or programme scripts from which they make their selection. In addition, weekly air-time has been bought from the short-wave services of IRSS (Italian Radio Relay Service), whose broadcasts cover eastern and western Europe and can even be picked up in the United States and Australia, and from Radio for Peace International (RFPI), which is based in Costa Rica and serves North America, Latin America and the Caribbean. UNESCO Radio also feeds shorter news spots to UN Radio, Vatican Radio, Veritas Asia and the American university network SCOLA.

Some programmes are also produced in French and in Russian by Luc Legris (Mauritius) and Vladislav Udachin (CIS). These deal principally with cultural events, including the anniversaries of famous artists, writers and scientists such as Vincent Van Gogh and Alphonse de Lamartine, and are available on request.
For further information, please contact the Audiovisual Division, Office of Public Information, UNESCO, 7 Place de Fontenoy, 75700 Paris (France).

ANGKOR MUST BE SAVED!

"Angkor belongs to humanity. . . . We must not consign our heritage to silence," declared UNESCO's Director-General, Mr. Federico Mayor, on 30 November 1991, when he launched an international appeal for the protection, preservation, restoration and presentation of the site of Angkor in war-ravaged Cambodia. Although Angkor has remained largely untouched by war, years of enforced neglect have allowed vegetation, climate and above all thieves to wreak terrible damage on the ruins of the ancient capital of the Khmer kings. UNESCO has proposed, at the request of the Cambodian authorities, to co-ordinate the safeguarding operation, which will begin with the preparation of a master plan detailing the work involved and establishing an order of priorities. The plan will be drawn up by an international consultative committee to be established by UNESCO and chaired by Cambodia's Head of State, Prince Norodom Sihanouk.

PROTECTING THE MARINE ENVIRONMENT

An annual International Marine Environment Award has been created by the World Underwater Federation (CMAS, for the French name Confédération Mondiale des Activités Subaquatiques) to honour an individual, organization or company whose work has made a major contribution to the safeguarding of the marine environment. The prize, which will be awarded for the first time at UNESCO Headquarters in Paris in May 1992, amounts to $50,000 and is intended to help the winner continue working to protect the seas. The project has received the patronage of the following bodies, from which members of the jury will be drawn: UNESCO, its Intergovernmental Oceanographic Commission, the Worldwide Fund for Nature, the World Conservation Union, British Divers Marine Life Rescue, the US Environmental Protection Agency and the French Ministry of the Environment

YOUTH IN ACTION

Last December, as part of its efforts to encourage youth to take part in activities that benefit society, UNESCO invited young people from all over the world to take part in a "Youth in Action" meeting at its Paris Headquarters. Participants described projects they had carried out in their countries to solve problems connected with development, human rights, literacy or the protection of the cultural heritage or identity. One of the young people commended is chairman of a non-governmental organization which has mobilized support for disabled young Cambodians; another belonged to a group of cyclists from the United Kingdom who rode long distances for peace and international understanding.

A NEW HISTORY OF UNESCO

In his recent book *Historia de la UNESCO* (published in Spanish by UNESCO/PUF, Paris 1991), Fernando Valderrama reviews four decades—1946-1987—of the history of an organization whose vast field of action covers education, science, culture, the social sciences and communication. He retraces the active role UNESCO has played in the far-reaching changes the world has experienced since the end of World War II. This well-documented work is not only the history of an institution but that of an entire period which UNESCO has interpreted via its programmes and resolutions and influenced by its action and presence on the international stage.

FLOWERS OF THE NEW WORLD

A travelling exhibition entitled "Encountering the Flora of the New World", presented in March 1992 at the museum of Maubeuge (France) displays engravings by the Spanish naturalist and painter José Celestino Mutis (1732-1808). The exhibition was organized by the French association "Idem Plus Arts", with the support of UNESCO and the co-operation of the permanent delegations of Spain and Colombia to UNESCO. One of the first pupils of Linnaeus, Mutis devoted 25 years' work to the preparation of his monumental study *Flora de Bogota ó de Nueva Granada*. Of considerable scientific and artistic value, his work includes some 6,500 illustrations, the originals of which are preserved at Madrid's Botanical Gardens.

THE CHANGING FAMILY

Changing family structures and roles were examined at an international conference held by the International Council of Women in Brussels from 8 to 10 February 1992. The conference, entitled Changing Families in a Changing Society, was organized in collaboration with UNESCO, UNICEF, the United Nations Centre for Social Development and Humanitarian Affairs and the European Community. As part of their conclusions, the participants noted that "the family, both nuclear and extended, is a changing system of individual human relationships which is constantly reorganizing itself, rather than a fixed and determined entity. It constitutes a network which supports individuals in their permanent interactions with society. . . . Society and policies must remain open to the diverse forms which the nuclear and extended families can take." The United Nations has declared 1994 the International Year of the Family.

VENICE RESTORED

In 1966, Tuscany and Venezia were ravaged by exceptionally heavy and violent flooding. At the request of the Italian authorities, UNESCO subsequently launched a campaign for international solidarity to preserve and restore the cultural treasures of Florence and Venice. A beautifully illustrated book, *Venice Restored 1966-1986*, recently published by the Italian publishing house Electa, describes the monuments and works of art of Venice which were restored during that period as part of the campaign. The book, which is the English version of the Italian *Venezia Restaurata 1966-1986*, is available from the UNESCO Liaison Office in Venice (96,000 Lire) and from the bookshop at UNESCO Headquarters in Paris (450 French francs). ❐

Launching the Environmental Revolution

by Lester Brown

With some 10,000 official delegates from 150 countries and up to 20,000 concerned citizens and activists scheduled to participate in a parallel Global Forum, the Earth Summit being held this June in Rio de Janeiro will be the largest United Nations conference ever held. It will dwarf its predecessor, the UN meeting in Stockholm twenty years ago that officially launched the international environmental movement.

As part of their preparation for the meeting, governments have produced reports on the state of the environment in their respective countries. Most of these reports focus on national achievements—a reduction in air pollution here or a successful reforestation programme there. But overall, global environmental trends are not reassuring. The health of the planet has deteriorated dangerously during the twenty years since Stockholm.

As a result, our world faces potentially convulsive change. The question is, in what direction will it take us? Will the change come from strong worldwide initiatives that reverse the degradation of the planet and restore hope for the future, or will it come from continuing environmental deterioration that leads to economic decline and social instability?

A CHANGE WITHOUT PRECEDENT

Muddling through will not work. Either we turn things around quickly or the self-reinforcing internal dynamic of the deterioration-and-decline scenario will take over. The policy decisions we make in the years immediately ahead will determine whether our children live in a world of development or decline.

There is no precedent for the change in prospect. Building an environmentally sustainable future depends on restructuring the global economy, major shifts in human reproductive behaviour, and dramatic changes in values and life-styles. Doing all this quickly adds up to a revolution, one defined by the need to restore and preserve the Earth's environmental systems. If this Environmental Revolution succeeds, it will rank with the Agricultural and Industrial Revolutions as one of the great economic and social transformations in human history.

Like the Agricultural Revolution, it will dramatically alter population trends. While the former set the stage for enormous increases in human numbers, this revolution will succeed only if it stabilizes population size, re-establishing a balance between people and the natural systems on which they depend. In contrast to the Industrial Revolution, which was based on a shift to fossil fuels, this new transformation will be based on a shift away from fossil fuels.

The two earlier revolutions were driven by technological advances—the first by the discovery of farming and the second by the invention of the steam engine, which converted energy into mechanical power. The Environmental Revolution, while it will obviously use new technologies, will be driven primarily by the restructuring of the

This wall painting in Dakar (Senegal) was executed as part of a spontaneous campaign waged by young people to clean up and embellish the city.

Mural with a message in Port-au-Prince (Haïti).

global economy so that it does not destroy its natural support systems.

The pace of the Environmental Revolution will be far faster than that of its predecessors. The Agricultural Revolution began some 10,000 years ago and the Industrial Revolution has been under way for two centuries. But if the Environmental Revolution is to succeed, it must be compressed into a few decades.

Progress in the Agricultural Revolution was measured almost exclusively in the growth in food output that eventually enabled farmers to produce a surplus that could feed city-dwellers. Similarly, industrial progress was gauged by success in expanding the output of raw materials and manufactured goods. The Environmental Revolution will be judged by whether it can shift the world economy onto an environmentally sustainable development path, one that leads to greater economic security, healthier lifestyles and a worldwide improvement in the human condition.

Many still do not see the need for such an economic and social transformation. They see the Earth's deteriorating physical condition as a peripheral matter that can be dealt with by minor policy adjustments. But twenty years of effort have failed to stem the tide of environmental degradation. There is now too much evidence on too many fronts to take these issues lightly.

Planetary degradation

Already the planet's degradation is damaging human health, slowing the growth in world food production, and reversing economic progress in dozens of countries. By the age of ten, thousands of children living in southern California's Los Angeles basin have respiratory systems that are permanently impaired by polluted air. Some 300,000 Soviet citizens are being treated for radiation sickness. The accelerated depletion of the stratospheric ozone layer in the northern hemisphere will lead to an estimated additional 200,000 skin-cancer fatalities over the next half century in the United States alone. Worldwide, millions of lives are at stake. These examples, and countless others, show that our health is closely linked to that of the planet.

A scarcity of new cropland and fresh water plus the negative effects of soil erosion,

air pollution, and hotter summers on crop yields is slowing growth of the world grain harvest. Combined with continuing rapid population growth, this has reversed the steady rise in grain output per person that the world had become accustomed to. Between 1950 and 1984, the historical peak year, world grain production per person climbed by nearly 40 per cent. Since then, it has fallen roughly 1 per cent a year, with the drop concentrated in poor countries. With food imports in these nations restricted by rising external debt, there are far more hungry people today than ever before.

On the economic front, the signs are equally ominous: soil erosion, deforestation and overgrazing are adversely affecting productivity in the farming, forestry and livestock sectors, slowing overall economic growth in agriculturally based economies. The World Bank reports that after three decades of broad-based economic gains, incomes fell during the 1980s in more than forty developing countries. Collectively, these nations contain more than 800 million people—almost three times the population of North America and nearly one-sixth that of the world. In Nigeria, the most populous country in the ill-fated group, the incomes of its 123 million people fell a painful 29 per cent, exceeding the fall in US incomes during the depression decade of the 1930s.

Anyone who thinks these environmental, agricultural and economic trends can easily be reversed need only look at population projections. Those of us born before the middle of this century have seen world population double to five billion. We have witnessed the environmental effects of adding 2.5 billion people, especially in the Third World. We can see the loss of tree cover, the devastation of grasslands, the soil erosion, the crowding and poverty, the land hunger and the water pollution associated with this addition. But what if 4.7 billion more people are added by 2050, over 90 per cent of them in the Third World, as now projected by United Nations demographers?

Lessons from the past

The decline in living conditions that was once predicted by some ecologists from the combination of continuing rapid population growth, spreading environmental degradation, and rising external debt has become a reality for one-sixth of humanity. Moreover, if a more comprehensive system of national economic accounting were used—one that incorporated losses of natural capital, such as topsoil and forests, the destruction of productive grasslands, the extinction of plant and animal species, or the health costs of air and water pollution, nuclear radiation, and increased ultraviolet radiation—it might well show that most of humanity suffered a decline in living conditions during the 1980s.

Today we study the archaeological sites of civilizations that were undermined by environmental deterioration. The wheatlands that made North Africa the granary of the Roman Empire are now largely desert. The early civilizations of the Tigris-Euphrates Basin declined as the waterlogging and salting of irrigation systems slowly shrank their food supply. And the collapse of the Mayan civilization that flourished in the Guatemalan lowlands from the third century B.C. to the ninth century A.D. may have been triggered by deforestation and soil erosion.

Although the Environmental Revolution has been described here largely in environmental and economic terms, it is in the most fundamental sense a social revolution: the product of changing values, of seeing ourselves again as a part of nature rather than apart from nature, of recognizing our dependence on the Earth's natural systems and resources and on the goods and services they provide. ❐

LESTER BROWN,
of the United States, is the president of Worldwatch Institute, a Washington-based nonprofit research organization devoted to the analysis of global problems. He is also editor-in-chief of *World Watch* magazine and project director of the annual book series *State of the World*.

In Paris, a sinuous piece of wall art signed by Dub.

RECENT RECORDS

FOLKLORE

Mari Boine Persen. *Gula Gula.*
1 CD. Realworld CDR W13.

Mari Boine Persen is a Saami singer (Saami is the correct name for the Lapps), born into a fishing family in Iggaldas, near the North Cape. Her people have often seen their cultural identity under threat, but they are currently experiencing something of a renaissance, particularly in the field of literature. Accompanied here by an unusual assortment of instruments including an electric bass clarinet, a charango and an earthenware pot, she proclaims the Saamis' right to self-expression in her impressive native tongue, putting to good use a striking voice and a skilful sense of harmony. The heavily stressed music, played almost on a single note, sometimes brings to mind Inuit (Eskimo) songs.

POPULAR MUSIC

Latin Alliance. *Latin Alliance.*
1 CD. Virgin CDVUS 41 262001.

Following in the footsteps of Kid Frost and Latin Empire, American Hispanic groups continue to express themselves vigorously via rap. Latin Alliance affirms the unity of the "Latinos" by bringing together rappers from Los Angeles and New York, the two principal centres of Hispanic culture in the United States. Most of the tracks are in English, a common denominator for American Hispanics who employ very different Spanish dialects. While Chicanos have preserved traces of Amerindian speech patterns, Cubans and Puerto Ricans use a vocabulary including many African words and phrases. In spite of being commercialized in a big way, rap has kept its street credibility and remains the principal voice of the "asphalt jungles", though in its Latin form as presented here it lacks the aggressivity and disillusioned bitterness so often present in the Afro-American version.

JAZZ

The Harper Brothers. *Artistry.*
Philip Harper (trumpet), Javon Jackson (tenor sax.), Kevin Kays (piano), Nedra Wheeler (bass), Winard Harper (drums).
1 CD. Verve 847 986-2.

There are some changes of personnel on the new Harper Brothers recording, with the young pianist Kevin Kays and bassist Nedra Wheeler making their first appearance. The group, in the tradition of the great hard-bop quintets, has lost none of its cohesion, and it remains one of the tightest and most integrated ensembles now playing. This is an intense, highly polished music. Two moving compositions, "Beulah" and "A Mother's Love", were inspired by the mothers of the musicians.

Wynton Marsalis. *Thick in the South.*
Marsalis (trumpet), Marcus Roberts (piano), Joe Henderson (tenor sax.), Bob Hurst (bass), Jeff Watts or Elvin Jones (drums).
1 CD. Columbia 468659 2.

Wynton Marsalis, who seems to spend his life in recording studios nowadays, here pays tribute, as part of a monumental series of records dedicated to the blues, to the southern United States where he was born. The inventive orchestrations give the impression of a much bigger group, and guest Joe Henderson adds extra density to the sound. Marsalis broadens his tonal palette still further. Freed from the influence of Miles Davis, he is developing a sound that is all his own. His compositional talent is confirmed by "So This is Jazz, Hugh?", a remarkable track far from any recognizable conventions.

Antonio Hart. *For the First Time.*
Hart (alto sax.), Mulgrew Miller (piano), Christian McBride (bass), Lewis Nash (drums), Roy Hargrove (trumpet), Bill Pierce (tenor sax.), Thomas Williams (trumpet).
1 CD. BMG PD83120.

Antonio Hart and his partner Roy Hargrove are two of the most spectacular jazz talents to have appeared over the past five years. Hart's impromptu intervention at a Branford Marsalis concert in Paris a few months back astonished the audience. The pair's approach to jazz is full-blooded. In addition, Mulgrew Miller is outstanding on the ballads, bringing pure poetry to "Embraceable You", "Bewitched" and "I've Never Been in Love Before", and Bill Pierce and the others are also of high calibre. This is a group to watch closely.

James Moody. *Honey.*
Moody (soprano, alto and tenor sax.), Kenny Barron (piano), Todd Coolman (bass), Akira Tana (drums, percussion, marimba).
1 CD. BMG PD83111.

James Moody, affectionately christened "Moody Fruity" by the saxophonist Bill Cody, here distils a smooth, swinging music rich as vintage Bordeaux wine. There is nothing particularly new here, just consummate artistry ceaselessly refined. Moody interprets such standards as "It Might as Well Be Spring", "When You Wish Upon a Star", "Someone to Watch Over Me" and "I Can't Get Started" with such lyricism that it is impossible to tire of them. He even sings on "Honey's Tune", with results as pleasing as on the classic "Moody's Mood". Kenny Barron, who started his career at the age of sixteen with Moody, shows a sure touch in underscoring the saxophonist's playing. This is top-level Moody.

■ ***Isabelle Leymarie***

CLASSICAL

Chamber Music from Theresienstadt, 1941-45.
Hawthorn String Quartet with Virginia Eskin (piano).
1 CD. Channel Classics CLS 1691.

A number of artists were detained at the Terezín or Theresienstadt concentration camp, which was set up by the Nazis forty kilometres from Prague during the Second World War. Among them were the Czech musicians Gidéon Klein (1919-1945), a pupil of Aloïs Haba, and Viktor Ullmann (1898-1944), who had studied under Schoenberg. There was an underground musical life at Terezín, and some composing was done there, as the great conductor Karel Ancerl has described. Not much of the work has survived, but the Terezín Chamber Music Foundation, which was responsible for this record, has set out to make known what little remains. Of the four pieces by Gidéon Klein, the *Sonata for Piano* stands out as a fascinating synthesis of influences ranging from Schoenberg to Prokofiev by way of French clarity. *Quatuor Opus 2* is overwhelming in its humanity. Viktor Ullmann's *Quatuor No. 3* is very different, employing a more catholic musical language; the texture of the piece has an evanescent quality that calls Fauré to mind.

Magnus Lindberg. *Action-situation-signification and Kraft.*
The Toimix Ensemble and the Swedish Radio Symphony Orchestra conducted by Esa-Pekka Salonen.
1 CD. Finlandia FACD 372.

Born in 1958, Magnus Lindberg is one of Finland's most gifted young composers, and his work has shown uncommon energy and density from the time of his first recorded composition, *de Tartuffe, je crois*, performed by the Endymion Ensemble in 1981 (Finlandia FACD 361). *Action-situation-signification*, an exercise in concrete music, takes its inspiration from a book by Elias Canetti as well as from Pierre Schaeffer. It is *Kraft*, however, an orchestral work incorporating human cries which won an award at the International Rostrum of Composers of the International Music Council, that best shows Lindberg's range. His most recent piece, *Marea* (1990), highlights his preoccupation with harmony in all its forms.

Georges Enesco. *Violin Sonatas Nos. 2 and 3. Suite No. 1.* Dinu Lipatti. *Sonatina. Concertino in Classic Style.*
2 CDs. Philips Legendary Classics 426 100-2.

This boxed set is valuable for three reasons. It contains recordings by the violinist Georges Enesco and the pianist Dinu Lipatti, prestigious artists whose work forms part of the world heritage; in addition, it features their own compositions; and it also has historical interest, as the original recordings were made in 1943 under difficult wartime conditions. Enesco's versatility is immediately apparent; he even plays piano on the *Suite no. 1 in G minor, Op. 3,* and in extracts from the *Suite no. 2 in D major, Op. 10,* works of his youth when he was still very much under the influence of J.S.Bach. Arriving in France in 1895, he quickly got down to work, studying with Massenet and Fauré and playing with Cortot and Thibaud. Yet he never forgot his native Romania. If his *Sonata no. 2 in F minor for violin and piano, Op. 6,* shows the French influence, the *3rd Sonata in A minor for violin and piano,* a very personal work, draws instead on Romanian folk music. The understanding shown between the two players on this piece is remarkable. Equally admirable is the *Suite no. 1 in C major for orchestra, Op. 9,* a work of unforgettable verve that, while unmistakably the work of Enesco, nonetheless shows a Turkish influence.

The works of Dinu Lipatti (1917-1950), a fellow Romanian who died young in Switzerland, are less interesting than Enesco's. Both the *Sonatina for the left hand* and the *Concertino in the classic style* are neo-classical in manner, and have nothing really new to offer. Yet they are worth hearing for Lipatti's unique piano style, one of the purest of the century.

■ ***Claude Glayman***

A new look at international law

an interview with Mohammed Bedjaoui

International Law: Achievements and Prospects, *published by UNESCO and Martinus Nijhoff Publishers (The Netherlands) is a practical work of reference intended to be accessible to students throughout the world. Here its General Editor, Mohammed Bedjaoui, outlines the contents of the book and sets it in its context.*

■ *Why publish a new manual of international law at this point in time?*

— First of all, no-one would deny that international law has become highly topical. Every time the world experiences a major political crisis, international public opinion makes a discovery and a profession of faith. On the one hand, it discovers the existence of international law, which is supposed to govern and harmonize the relations between states; on the other, it affirms the belief that international law is the pure expression of justice and peace, of liberty and equality—for every people and for all mankind.

Public opinion harbours the conviction, vague but entrenched, that international law must be the only refuge of unchallenged, universal values which every human being, whatever his or her culture, must recognize or else risk being taken for a barbarian.

It is always difficult to admit to people that international law is not just this receptacle of unchanging values, but also the expression of a moment in human history, a reflection of the evolving international order.

International Law: Achievements and Prospects is unique because it is international, multicultural and "polyphonic". Its purpose was to be a forum thrown open as widely as possible to the juridical worlds of the North, the South, the East and the West, and a melting pot for all the juridical sensibilities of our time. With the help of authors of diverse origins, from every continent and from widely different backgrounds, the work brings into focus "the main forms of civilization" and "the principal legal systems of the world," to borrow the terminology of the Statute of the International Court of Justice.

■ *Who took part in the project?*

— Almost seventy authors were involved. Some fifteen judges, serving or retired, of the International Court of Justice were kind enough to contribute, among them the current President of the Court, Sir Robert Jennings, and four of his predecessors. Obviously, many teachers of international law—more than thirty of them, from both developing and developed nations—were also involved. Ministers, diplomats and international civil servants also answered my appeal, enriching the work with their knowledge and experience.

I am proud to have brought to a conclusion a work to which authors from every continent have contributed.

■ *How does the book relate to previous works of synthesis on international law?*

— It is intended to reflect a field of law and international relations that is experiencing exponential growth.

The justification for a work of this scope, as compared with monographs or shorter traditional textbooks, is that it provides the reader, whether student or specialist, a jurist or simply someone with an interest in international affairs, with a comprehensive work of reference that is both coherent and diverse.

For the time being, the work is appearing in two editions, in French and in English, each running to over a thousand pages. Spanish and Chinese versions are planned, and others will probably follow. It is an achievement of which UNESCO can be proud, since it responds to two imperatives that are among the Organization's principal responsibilities, the advancement of knowledge and the creation of educational tools.

■ *What kind of information does the book contain?*

— As I have pointed out, one of the book's aims is to give an account of the current state of international law by drawing attention to various representative components of current trends and sensibilities within it.

At the same time the manual is an educational tool which is intended to be an introduction to the subject. Its contents were drawn up to offer a comprehensive, though not exhaustive, view of contemporary international law. Here let me simply list the titles of different sections of the work, each one comprising an introduction and several chapters: Subjects of International Law; Sources of International Law; Competence and Responsibility of States; The Law of Friendly Relations Between States; Peaceful Settlement of Disputes; The Law of International Economic Relations; The Law of Conflictual Relations; The Law of the Sea; Air and Extra-Atmospheric Space; Other Systems (Antarctica, international rivers, lakes and canals, and the protection of the environment); International Protection of Human Rights and Rights of Peoples; and Community-Oriented Rights, from development to decolonization and peace.

The manual is intended to be a mixture of law and facts, insofar as that is possible. Its authors are eminent theorists who are also practitioners of the subject. Their contributions express a syncretic global view of international law, which is an attempt to describe the complex realities of the contemporary world.

I had no hesitation in encouraging the authors to cover both *lex lata*, the law as it is, but also new norms which are still in the process of being created, which the needs of the international community have started to outline or model but which have not yet become obligatory. It is important that trends in international law and the stages by which international law evolves and changes should be understood, notably by young readers.

This manual which expounds the basic concepts of international law that are relevant and accepted today also looks towards the future, without in any way dabbling in futurology.

■ *Could you outline the state of contemporary international law, as it is presented in the book?*

— The law consists primarily of a collection of principles and norms, and it has made considerable progress in the course of the century.

Before the First World War, international law was above all the law governing relationships between the European powers. But this "classical" law was extremely inadequate. Recourse to war was not prohibited. International law regulated the sharing out of colonies and the modalities of colonization. Relations between states and their own nationals were essentially governed by national jurisdictions, thereby excluding international protection of human rights.

It is in this century that the fundamental principles of international law have been formed and established, insofar as these principles, while having moral or political scope, limit sovereignty. If sovereignty is a principle of international law, which in a sense it predates, it nevertheless appears in an essentially negative light when the discretionary power with which it vests each state is inevitably destined to be limited by the norms of international law.

So international law is built in relation to the limitations it imposes on sovereignty. That is the case with regard to the law relating to the use of armed force, dominated by Article 2, paragraph 4 of the United Nations Charter, which sets forth the principle that states shall refrain from the threat or use of force in international relations. It is also true with regard to the right of self-determination of peoples, on which the right to decolonization is based; and with regard to human rights and fundamental freedoms.

International law is also a collection of techniques, though that is not all that it is. These techniques have been considerably developed, diversified and refined in this century, and particularly in recent years, in response to the demand created by the increased density of international relations.

This development results not only from the diversification of the various processes by which law is formed (treaties, customs, codification). It also stems from the appearance of new normative categories, including the imperatives of *jus cogens*, accepted and recognized by the international community as unwaivable, and also soft law, which reflects the importance which the contents of resolutions have in international law even when these resolutions are not obligatory.

Techniques for settling international differences, like normative techniques, have developed to an enormous extent in the twentieth century. In this respect, the establishment of a system of international justice after the First World War was a decisive stage in the history of international law. Yet judicial settlement only caught on gradually in international relations. Over the past few years, however, a growing number of disputes have come before the International Court of Justice.

One of the most remarkable aspects of the evolution of international law in recent years has been the development of techniques that might be called executive since they relate to the application of the law. These techniques, which have proliferated in a number of fields, are related to treaties or resolutions. Their object is to exercise control over states' execution of their obligations, or else over their behaviour relating to the dispositions of resolutions.

Peace-keeping operations have a place among these executive techniques. They are generally thought of in terms of bringing peace to conflictual situations, but their object is just as much to supervise the application of Security Council resolutions ordering ceasefires or the withdrawal of forces, or else of agreements by which a conflict has been settled, as was the case in Namibia.

The increasing number of these operations in the different world regions and the extension of their mission are testimony of their success.

Finally let me say that common interests, shared convictions and perceptions of solidarity have progressed in depth, even when that process has been hidden by political differences and the politics of the closed door. These shared interests form the basis of international law and justify it as the law of the international community, as the leaven of a new international juridical order.

That is one of the messages that this manual hopes to convey. ❐

***Celebration* (1989) by David Hockney. This English painter was one of many leading artists from all over the world who were invited to create a work of art to accompany the text of the Universal Declaration of Human Rights adopted by the United Nations in 1948. The "images of freedom" the artists produced have since been exhibited in many countries and have also been reproduced, with the text of the Universal Declaration of Human Rights, in *Mémoire de la liberté, Les artistes imagent la liberté* (Gefrart, Paris 1991, with Arts Multi and Editions Sedcome), a book published in a pluringual edition with UNESCO's participation.**

LETTERS TO THE EDITOR

A surprise in Reykjavik

I am an assiduous reader of your magazine, and particularly enjoyed the November 1990 issue entitled "Sacred Places". I should like to reply to the remarks made by M. Michel Bourguet in his letter, headed "The temple of the heart", which you published in your March 1991 "Letters to the Editor" column.

Although I am not a believer, I have visited many religious edifices, particularly in France. I do not go to them to commune with God but to admire and pay tribute to those who built them. I feel the same emotion before the majesty and refinement of the churches of Brou, Conques, Vézelay and Autun as I do in the presence of secular monuments associated with towns that were once wealthy or powerful. Curiosity is sometimes mingled with admiration when the magnificence of the building seems out of proportion with the village in which it lies. . . .

Michel Bourguet will understand that since this is my viewpoint I have no interest in Protestant places of worship. Nonetheless, I quite understand that as a believer he should hold that the true temple of God is not in some geographical location but in the human heart.

Perhaps I could point out to him, though, that one sometimes comes across examples of Protestant architecture which combine austerity, elegance and strength. I am thinking of the Lutheran church in Reykjavik, which I saw and to my surprise admired on a recent visit to Iceland.

Maybe, however, this is the exception that proves the rule, for it could hardly be considered an example of "desacralizing" objects and places.

Jules Vanhese
La Louvière (Belgium)

A new view of the sea

We thoroughly enjoyed your issue on the sea ("Sea Fever", August/September 1991). But we found no mention in it of the mythology of the Kogua people of Colombia, except perhaps by allusion in the poem by Jorge Luis Borges.

This Amerindian civilization has bequeathed to us an extraordinary hymn that can be read in the Gold Museum in Bogotá:

In the beginning was the Sea.
All was darkness.
There was neither Sun nor Moon,
No People, Plants nor Animals.

There was only the Sea;
And the Sea was everywhere.
The Sea was the Mother:
Neither person nor thing, nor anything at all.

She was the spirit of that which was to come;
and she was thought
and she was memory.

Congratulations on the issue. Please keep providing us with beautiful images that open the gateway to dreams.

Mireille Bandou and Alain Kermarrec, Guadeloupe

You will find an article on Kogua mythology in our May 1990 issue entitled "In the beginning . . ." It starts with a long quotation from the poem that you have so kindly sent us.

In defence of Elgar

In your January 1992 issue ("The Demographic Dimension"), I was surprised to find, alongside articles of high quality, a review of classical music that expressed an ideology contrary to the ideals of the United Nations—a serious matter for a magazine like yours that is in a sense an emanation of UNESCO.

The critic talks of "minor masters"—and it turns out to be Elgar that he is discussing! Fraternity, humanism and a respect for culture all seem to me to be totally opposed to this kind of peremptory affirmation. As an admirer of Yehudi Menuhin, I was also surprised to see his work as a conductor so lightly passed over. There should be no lightweight features in heavyweight journals.

Frederik Reitz
Paris (France)

Our music feature covers a wide range, from pop, jazz and folk to classical. Both our critics are free to express their opinions and musical quality is their first criterion of judgement. Their views on musicians and their works are inevitably subjective, as are those of any critic, but they have no ideological axe to grind. For us, the value of the column, besides its wide geopolitical frame of reference, lies precisely in this subjectivity, which can be stimulating for readers whether or not they agree with the opinions expressed.

The wisdom of Amadou Hampâté Bâ

As a freelance précis-writer who has worked for many years with UNESCO and other United Nations organizations, I was glad that Diélika Diallo, in a moving tribute to Amadou Hampâté Bâ (January 1992), recalled the manner in which he would "defuse tense situations by telling an apposite African story in which his audience could recognize themselves".

I well remember how, well-trained in the rigorous and austere "house style" of United Nations summary records, I often discussed at length with my colleagues whether, and how, we could incorporate Amadou Hampâté Bâ's fables, for that is exactly what they were—moral stories with animals as characters, most pertinent to the situation, into the reports. Sometimes, my view that we should prevailed, and we did our best to ensure that an echo remained.

I am happy that we did, because now I realize, more than ever before, that his stories were the record.

Amadou Hampâté Bâ left UNESCO's Executive Board a long time ago; but I am perhaps not alone in still sensing an emptiness in the meeting-room.

Brian Featherstone
Simiane la Rotonde (France)

❐

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The UNESCO Courier

presents a

special issue:

REDISCOVERING 1492

1492 and afterwards:

museum

N°1, 1992

This issue of UNESCO's international quarterly review of information and reflection on museums focuses on migrations to Latin America and the museums that reflect cultural diversity there: Afro-Cuban traditions, Japanese immigrants in Peru, the Jewish population of Buenos Aires, the Germans in southern Brazil, a "Viking" in Ecuador. Movements outward from Latin America are also explored: Nicaraguan paintings in Denmark, Chilean art in Stockholm and pre-Columbian inspiration in the works of Joan Miró.

Copies of the "1492" number of ***Museum*** *in English may be obtained at the price of US$10 from Blackwell Publishers, 108 Cowley Road, Oxford OX4 1JF, UK, or 3 Cambridge Centre, Cambridge MA, 02412, USA. Copies in Arabic, French, Russian or Spanish may be obtained for 54 French francs (or equivalent in convertible currency) from* ***Museum****, CLT/CH, UNESCO, 1 rue Miollis, 75015 Paris, France. (Cheques should be made out to UNESCO with your name and address clearly printed as well as the language version you wish to receive.)*